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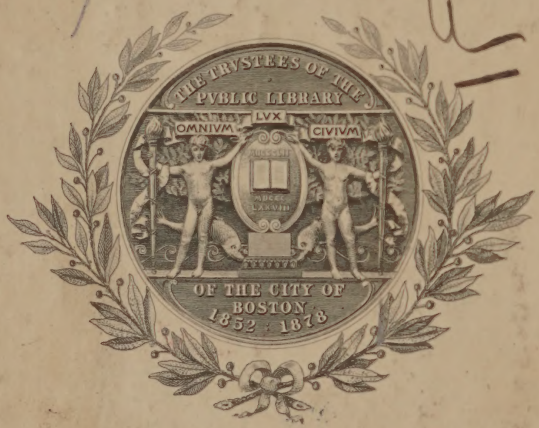
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The Games Book.

Blind Man's Buff

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The Games Book

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for

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of Old and New Pastimes
with
Original Illustrations.

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INTRODUCTION.

"I *HAVE* made a Book of Games," said the Editor, "and you must write the Introduction."

Now, he is a very wise Editor indeed, as I am sure you will say when you have read his Games Book, and seen what a number of splendid games he has prepared for you; and, of course, when a wise Editor says you must do a thing, one is bound to obey.

So I sat down and took up my pen, and began to think what I should write, and somehow, as I sat there thinking, thinking, thinking, I forgot all about the wise Editor, his paste-pot and his scissors, forgot even the Introduction he had told me to write, and only remembered that once upon a time I had been a little child myself. Presently I found myself laughing heartily over an imaginary magic-lantern show.

"What's the matter?" said the Editor, "and have you written that Introduction yet?"

"No," I replied sturdily, "and I don't mean to."

The Editor turned quite pale with astonishment.

"Why not?" he gasped.

"Because children don't want an Introduction," I answered. "Can you honestly tell me that you ever knew a child who wanted to be introduced to a game?"

The Editor could not say that he ever had known such a child, and so at length we agreed that there should be no Introduction to the book, for that the children would soon make friends with it themselves.

"But what am I to do?" said the Editor. "You see, I have finished my book and there isn't a single game left out: so that if you don't write an Introduction there will be ever so many blank pages left, and the children won't like *that*."

Of course, I knew that what the Editor said was true, so I wrinkled up my forehead and shut my eyes, for I wanted to think very hard indeed, because I was anxious to please the Editor, but, above all, to please the children too.

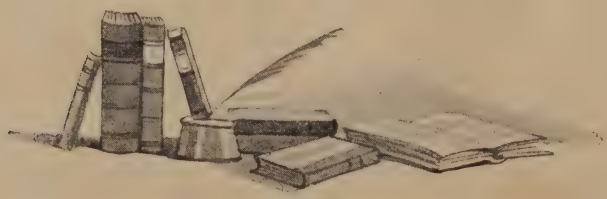
And presently I had an idea. A little vision from my own childish days came to me, and whispered how fond *I* used to be once upon a time of dressing up and pretending to act; only if there was company present I never could think of anything to say.

"I have it!" I said, opening my eyes and unwrinkling my forehead. "I'll write a play for the children—something quite easy for them to learn, and which will amuse them some wet half-holiday. But stay—the children will never be able to learn the words and act them on one short half-holiday."

"Certainly not," replied the wise Editor; "they must have a whole day in which to do it, and for that reason I will proclaim a Whole Holiday to every child who reads my book, and let parents disobey me at their peril."

He looked very fierce as he said this and flourished his big scissors, which are very sharp indeed; so I should advise all Fathers and Mothers to be careful to carry out his instructions, or there is no knowing what might happen.

As to me, I felt quite nervous; so I set to work at once and wrote my play, and the Editor stuck it up in his Book of Games there and then, and here it is, dear children.



THE FAIRIES' LESSON.

A Little Play in Three Scenes.

CHARACTERS.

Fairy Queen.
Tricksy . . . } *Subjects of Fairy Queen.*
Puck . . . . }
Sprite . . . }
Jack.
Jack's Mother.
Fairies . . . { *(As many as there are children to take the parts.)*

SCENE I.

Forest Glade.

(*Curtain rises, and discloses a fairy dance. At the end of dance, enter* Fairy Queen. *Fairies divide into two rows, between which the* Queen *passes to her flowery throne.*)

F. Queen.—Dear little subjects, once more I am in your midst. For three weary days and nights I have wandered far from you on my travels through the world, but now I am safe at home again, and oh! how glad I am! Oh!—— (*Yawns.*)

Tricksy.—Your Majesty is tired. Shall we sing you to sleep?

F. Queen.—Not yet, good Tricksy. First I must tell you all that I have done whilst I was absent from you, and then I must hear how you have occupied yourselves in my absence. (Puck *presents a goblet to the* Queen, *which she accepts with a smile.)* Thanks, my ever thoughtful Puck. *(Drinks and hands the cup to* Puck *again.)*

Sprite.—And now is your Majesty sufficiently rested to tell us of your travels?

F. Queen.—Three nights ago, a moonbeam told me of a little maid, who lives far, far from here, and who, she said, deserved the best gifts we fairies could bestow. For she was always good and kind to the poor dumb creatures round her, and once little Gretel had given all the pence that she had saved for Christmas-time, to save a poor little kitten, which some boys were ill-treating.

Sprite.—And your Majesty went to reward her?

F. Queen.—Yes. I found her asleep in bed, with a little furry ball curled up beside her. I kissed her on each cheek and left two dimples there; I opened the door of her

soft little heart and left a sunbeam within; and then I gently touched her eyes so that the world should always look fair and bright to her. These were the best gifts I had to bestow, and, having seen her smile in her sleep, I knew my spells were working and came home. And now, good Puck, tell me, how have you passed the time in my absence?

PUCK.—One day I watched two little children feeding the birds, and as I lay hidden in the heart of a rose, I saw a little bird fall from its nest. "They will catch it and shut it up in a cage," I said; but, no: they lifted it carefully and went into the house. Presently I saw them at an upper window. They leaned out until they could reach the nest under the eaves, and then they placed the birdie gently in its old home. When they were out in the woods that day, I put on my squirrel's robe and ran quickly up the nut-trees, and as they passed I shook the trees, and showers of ripe nuts fell about their feet.

F. QUEEN.—That was well done, dear Puck. And now, my pretty Sprite and little Tricksy, what have you to tell?

(TRICKSY *and* SPRITE *look very sorrowful.*)

TRICKSY.—Alas! ours is a sad, sad tale.

SPRITE.—Yes, your Majesty, for we have found a little boy who is just as thoughtless and unkind to the dumb creatures round him as the little maid you told us of was kind. He is not *really* a cruel boy, but he does not always think.

F. QUEEN.—Then he must be taught a lesson at once. Fairy subjects, fly to this little boy's home and take away from him all these creatures he treats so badly.

FAIRIES.—We go. (*Exeunt all but* FAIRY QUEEN, PUCK, SPRITE, *and* TRICKSY.)

F. QUEEN.—Now, Puck and Tricksy, I need you to help me weave my spells; but Sprite must away and whisper in this little boy's ear as he sleeps.

(*Curtain falls.*)

SCENE II.

INTERIOR OF COTTAGE.

(*Empty cage in window. Table laid for breakfast—bread and water. Jack's Mother is busy sweeping. Enter* JACK.)

JACK.—Oh, dear! I am so tired. (*Yawns, and stretches himself.*)

MOTHER.—Tired? Why, you've only just got up, you lazy boy. I've been downstairs a couple of hours or more, and I think a great boy like you might get up and help your Mother a bit, instead of lying in bed sleeping. But there, you always were a thoughtless boy, Jack.

JACK.—Oh! please, Mother, don't scold me, for I feel wretched enough now. I've had such a terrible night, full of dreadful dreams. I thought a whole troop of little people were sitting on my pillow, pulling my hair and teasing me, and then crying out: "That's what you did to Towser! that's what you did to Muff!"

MOTHER.—Ah! you did tease those poor

animals dreadfully. I don't wonder they ran away.

JACK.—Ran away! what do you mean?

MOTHER.—Mean? Why, what I say, of course. I haven't seen either of them this morning. I suppose you were teasing them last night and they've run away.

JACK.—I daresay I shall find Towser waiting for me outside; but now, Mother, give me my breakfast or I shall be late to work.

MOTHER.—Help yourself; your breakfast is there on the table. I've had mine long ago. (*Goes on sweeping.*)

JACK.—There's nothing but bread and water. I want some butter and milk.

MOTHER.—Then you'll *have* to want, Jack, for *I* can't give you any. I suppose you forgot to fetch Daisy home last night, or else you must have left the cow-shed door open, for she's gone and I can't find her anywhere. So there's no milk this morning, and we're out of butter, and what's more, if Daisy doesn't come back we shall have to do without it in future, for *I* can't afford to buy it at sixteenpence a pound.

(JACK *takes a drink of water and makes a wry face, cuts a hunch of bread, picks up his cap and turns to go out, but pauses on his way to the door, seeing the empty cage.*)

JACK.—Why, Mother, Dick's gone!

MOTHER.—Yes, poor bird, and I'm glad of it; as often as not you forgot to feed him, and I'm sure sometimes I've thought I would set him free.

JACK.—Did you let him go then, Mother?

MOTHER.—No; I don't know who opened the door, unless we've had a visit from the fairies.

JACK.—Nonsense! But there! I must be off. (*Exit Jack.* MOTHER *begins to put the breakfast things away, humming, "Oh, dear! what can the matter be?" suddenly stops and screams.*)

MOTHER.—Oh! how it frightened me. A mouse ran right across my foot. Ah! there it is again. (*Jumps upon a chair.*) We shall be overrun with rats and mice now that Muff has run away. Ah! (*screams again, upsets chair, and begins running round room and making dabs at an imaginary mouse with her broom. In the midst of the uproar* JACK *enters, crying.*)

JACK.—Boo-hoo! boo-hoo! Oh, dear! what shall I do?

(MOTHER, *still holding her petticoats carefully together, stands still to look at* JACK.)

MOTHER.—Why, Jack, what *is* the matter, and what are you here for at this time of day, when you ought to be at work?

JACK.—Oh, dear! oh, dear! it's all because I've lost Towser. The sheep scattered and I couldn't collect them without him, and master came up and was very angry, and said I wasn't a bit of use and could go home. It was no good asking him to wait until I'd found Towser, for he saw Tom Kindheart and engaged him on the spot, and his dog soon fetched the sheep in.

(MOTHER *sits down and begins to cry.*)

MOTHER.—(*Sobbing.*) Whatever shall we do now you've lost your place? We were pretty comfortable before, but now there'll be no wages coming in, and Daisy lost—how

we shall get through the winter I can't think! Oh, dear! oh, dear! I wish you had been kinder to the animals when we had them.

JACK.—So do I, Mother. I know what it is to do without them now. What with losing my place on account of Towser, and no milk for breakfast, and the cottage seeming so dull now Dick isn't here to sing us his cheery song, and——

MOTHER.—(*Interrupting.*) Rats and mice running all over the place because there's no cat to keep them away.

JACK.—Well! I only wish they'd all come back. I'd never treat them badly again.

(Bird is heard singing outside. This can easily be done with a penny warbler.)

MOTHER.—Why, there's Dick, I do declare. Run, Jack, and see!

(JACK *goes off, and returns with a stuffed canary or toy bird on his finger, which he puts in cage.)*

JACK.—Pretty Dick, pretty Dick. Oh! how glad I am to see you. *(Noise of barking heard, cat mews; Jack goes to door and returns with puss in his arms; dog runs in.)* Good dog! poor puss! Here, Mother, take pussy. (*Places cat on his Mother's lap and pats dog.*)

MOTHER.—Listen, Jack: I believe I can hear Daisy.

(*Both listen, sound off stage of cow mooing. Jack looks out of window.*)

JACK.—Yes, Mother, there she is; I'll run and get her a feed and some water. Oh! *how* good I'll be to them all in future! I've learned my lesson, and I'll never tease a dumb creature again.

(*Curtain falls.*)

SCENE III.

FOREST GLADE (AS BEFORE).

(*Fairies dancing.* FAIRY QUEEN *advances at the end of dance,* PUCK, SPRITE, *and* TRICKSY *close behind her, rest of fairies grouped behind.* FAIRY QUEEN *addresses audience.*)

F. QUEEN.

Our play is ended, now that Jack's been taught
To treat dumb creatures as all children ought.
True friends they are, if we but treat them well;
Grateful for kindness, as their eyes will tell;
Willing to render service free to all
Who, in their own dumb way, they "Master" call.
The Fairies' Lesson over, now we'll say—
Good-bye, dear friends, until another day.

(*Curtain falls.*)

L. L. WEEDON.

INDOOR GAMES

ALL little people are fond of games, and children's parties would not be half so enjoyable were it not for the fun and laughter which are caused both by the games and the forfeits which so many of them demand.

Of course, there are many children who are so fond of dancing that they would willingly dance the whole evening long; but this would be a little unkind towards the younger ones, who perhaps do not know the various figures and steps of the different dances.

I certainly think there is nothing half so amusing as a good old-fashioned children's party, where Blind Man's Buff and such games are played, in which everyone can join.

Even big boys, who think it is beneath their dignity to join the merry circle, soon forget their importance and laugh and shout with the rest.

Who does not enjoy a game of "Oranges and Lemons," and feel a delightful shiver of terror as the chopper descends upon someone's head? Then

the tug-of-war afterwards. Here the boys are well at home, neither side will give way, and at length, totter, totter, totter, and a laughing, screaming mass of children lose their balance and go toppling over.

In our chapter on Indoor Games, all the good old games will be found, with many a first-rate new one added to them, so that there will be little chance of your ever spending a dull evening again,—at least, if only you carry out the instructions given you. The games include fun for the tiniest among you, as well as for the elder ones, and you must try and include all who wish to play in them.

You will find that this is very easy to do if only you are kind and thoughtful one towards another.

If any of the games are described as being for two or four only, it is generally very easy to alter the rules slightly, so that a greater number can take part in them, and so, by a little thoughtful kindness, enable others to spend a happy evening, and be all the happier yourself for doing so.

Twirl the Trencher.

This is a game which almost any number of children can play.

The players seat themselves in a circle, and each takes the name of some town, or flower, or whatever has been previously agreed upon. One of the party stands in the middle of the circle, with a small wooden trencher, or waiter, places it upon its edge, and spins it, calling out as he does so the name which one of the players has taken. The person named must jump up and seize the trencher before it ceases spinning, but if he is not very quick the trencher will fall to the ground, and he must then pay a forfeit. It is then his turn to twirl the trencher.

A very similar game to this is "My Lady's Toilet." The only difference is that each player must take the name of some article of a lady's dress, such as shawl, earring, brooch, bonnet, &c.

Cross Questions and Crooked Answers.

To play this game it is best to sit in a circle, and until the end of the game no one must speak above a whisper.

The first player whispers a question to his neighbour, such as: "Do you like roses?" This question now belongs to the second player, and he must remember it.

The second player answers: "Yes, they smell so sweetly," and this answer belongs to the first player. The second player now asks his neighbour a question, taking care to remember the answer, as it will belong to him. Perhaps he has asked his neighbour, "Are you fond of potatoes? And the answer may have been, "Yes, when they are fried!"

So that the second player has now a question and an answer belonging to him, which he must remember.

The game goes on until everyone has been asked a question and given an answer, and each player must be sure and bear in mind that it is the question he is *asked*, and the answer *his neighbour* gives, which belongs to him.

At the end of the game each player gives his question and answer aloud, in the following manner.

"I was asked: 'Do you like roses?' and the answer was: 'Yes, when they are fried!'" The next player says: "I was asked: 'Are you fond of potatoes?' and the answer was: 'Yes, they are very pretty, but they don't wear well.'"

Musical Chairs.

This game must be played in a room where there is a piano.

Arrange some chairs, back to back, in the centre of the room, allowing one chair less than the number of players. Someone begins to play a tune, and at once the players start to walk or run round the chairs, to the sound of the music.

When the music stops, each player must try to find a seat, and as there is one chair short, someone will fail to do so, and is called "out." He must carry a chair away with him, and the game goes on again until there is only one person left in, with *no* chair to sit upon. This person has won the game.

Oranges and Lemons.

Two of the players join hands, facing each other, having agreed privately which is to be "Oranges" and which "Lemons." The rest of the party form a long line, standing one behind the other, and holding each other's dresses or coats. The first two raise their hands so as to form an arch, and the rest run through it, singing as they run:—

"Oranges and Lemons,
Say the bells of St. Clement's;
You owe me five farthings,
Say the bells of St. Martin's;
When will you pay me?
Say the bells of Old Bailey.
I do not know,
Says the big bell of Bow.
Here comes a chopper to light you to bed!
Here comes a chopper to chop off your head!"

At the word "head" the hand archway descends, and clasps the player passing through at that moment; he is then asked in a whisper, "Oranges or Lemons?" and if he chooses "oranges," he is told to go behind the player who has agreed to be "oranges" and clasp him round the waist.

The players must be careful to speak in a whisper, so that the others may not know what has been said.

The game then goes on again, in the same way, until all the children have been caught and have chosen which they will be, "oranges" or "lemons." When this happens, the two sides prepare for a tug-of-war. Each child clasps the one in front of him tightly and the two leaders pull with all their might, until one side has drawn the other across a line which has been drawn between them.

The Traveller's Alphabet.

The players sit in a row and the first begins by saying, "I am going on a journey to Athens," or any place beginning with A. The one sitting next asks, "What will you do there?" The verbs, adjectives, and nouns used in the reply must all begin with A; as "Amuse Ailing Authors with Anecdotes." If the player answers correctly, it is the next player's turn; he says perhaps: "I am going to Bradford." "What to do there?" "To Bring Back Bread and Butter." A third says: "I am going to Constantinople." "What to do there?" "To Carry Contented Cats." Anyone who makes a mistake must pay a forfeit.

The Family Coach.

This is a very good old game, and is most amusing if you can find someone who is a good story-teller.

The players sit in a circle and everyone, except the story-teller, takes the name of some part of a coach or its equipments; for instance: door, step, wheels, reins, box-seat, and so on.

When all are ready the story-teller begins a tale about an old coach and what happened to it, how it went on a journey, came to grief, was mended, and started off again.

The story should be told fluently, but not too quickly. Every time any part of the coach is mentioned, the player who has taken that name must rise from his seat, and then sit down again.

Whenever "the coach" is mentioned, all the players, with the exception of the story-teller, must rise. Anyone who fails to keep these rules must pay a forfeit.

Magic Music.

One of the players is sent out of the room, and the rest then agree upon some simple task for her to perform, such as moving a chair, touching an ornament, or finding some hidden object. She is then called in and someone begins to play the piano. If the performer plays very loudly the "seeker" knows that she is nowhere near the object she is to search for. When the music is soft, then she knows she is very near, and when the music ceases altogether, she knows that she has found the object she was intended to look for.

Buzz.

This is a very old game, but is always a very great favourite. The more the players, the greater the fun. The way to play it is as follows. The players sit in a circle and begin to count in turn, but when the number 7 or any number in which the figure 7 or any multiple of 7 is reached, they say "Buzz," instead of whatever the number may be. As, for instance, supposing the players have counted up to 12, the next player will say "13," the next "Buzz" because, 14 is a multiple of 7 (twice 7)—the next player would then say "15," the next "16" and the next would of course say "Buzz" because the figure 7 occurs in the number 17. If one of the players forgets to say "Buzz" at the proper time, he is out. The game then starts

over again with the remaining players, and so it continues until there is but one person remaining. If great care is taken the numbers can be counted up to 70, which, according to the rules before mentioned, would of course be called Buzz. The numbers would then be carried on as Buzz 1, Buzz 2, &c., up to 79, but it is very seldom that this stage is reached.

"I Apprenticed my Son."

The best way of describing this game is to give an illustration of how it is played. The first player thinks of "Artichoke," and commences. "I apprenticed my son to a greengrocer, and the first thing he sold was an A."

2nd player: "Apple?"—"No."

3rd player: "Almonds?"—"No."

4th player: "Asparagus?"—"No."

5th player: "Artichoke?"—"Yes."

The last player, having guessed correctly, may now apprentice his son. No player is allowed more than one guess.

Drop the Handkerchief.

A ring is formed by the players joining hands, whilst one child, who is to "drop the handkerchief," is left outside. He walks round the ring, touching each one with the handkerchief, saying the following words:—

"I wrote a letter to my love,
But on my way, I dropped it;
A little child picked it up
And put it in his pocket.
It wasn't you, it wasn't you,
It wasn't you—but it *was you*."

When he says, "It *was you*," he must drop the handkerchief behind one of the players, who picks it up and chases him round the ring, outside and under the joined hands, until he can touch him with the handkerchief. As soon as this happens, the first player joins the ring, whilst it is now the turn of the second to "drop the handkerchief."

Cat and Mouse.

The children sit in two rows opposite each other with a space between. One child takes the place of "cat," being blindfolded, and one takes the place of "mouse," and is also blindfolded, the cat standing at one end of the row and the mouse at the opposite end. They start in opposite directions, guiding themselves by the chairs, the cat trying to catch the mouse. When the mouse is caught it is made the cat, and one of the company takes the place of the mouse.

The Sea King.

This game can be played by any number of children. They proceed by first choosing one of the party to act as the Sea King, whose duty it is to stand in the centre of a ring, formed by the players seating themselves round him. The circle should be as large as possible. Each of the players having chosen the name of a fish, the King runs round the ring, calling them by the names which they have selected.

Each one, on hearing his name called, rises at once, and follows the King, who, when all his subjects have

left their seats, calls out, "The sea is troubled," and seats himself suddenly. His example is immediately followed by his subjects. The one who fails to obtain a seat has then to take the place of King, and the game is continued.

Blind Man's Buff.

In the olden times this game was known by the name of "Hoodman Blind," as in those days the child that was chosen to be "blind man" had a hood placed over his head, which was fastened at the back of the neck.

In the present day the game is called "Blind Man's Buff," and very popular it is amongst young folk.

Before beginning to play, the middle of the room should be cleared, the chairs placed against the wall, and all toys and footstools put out of the way. The child having been selected who is to be "Blind Man" or "Buff," is blindfolded. He is then asked the question, "How many horses has your father got?" The answer is "Three," and to the question: "What colour are they?" he replies: "Black, white, and grey." All the players then cry: "Turn round three times and catch whom you may." Buff accordingly spins round and then the fun commences. He tries to catch the players, whilst they in their turn do their utmost to escape "Buff," all the time making little sounds to attract him. This goes on until one of the players is caught, when Buff, without having the bandage removed from his eyes, has to guess the name of the person he has secured. If the guess is a correct one the player who has been caught takes the part of "Buff," and the former "Buff" joins the ranks of the players.

Buff says "Baff."

This is a game in which no one is allowed to smile or laugh. All the players, except one, sit in a row or half-circle; one goes out of the room and returns with a stick or poker in his

hand, and a very grave and solemn face. He is supposed to have just returned from a visit to Buff. The first player asks him: "Where do you come from?" "From Buff." The next asks: "Did he say anything to you?" To which the reply is:—

"Buff said 'Baff,'
And gave me this staff,
Telling me neither to smile nor to laugh.
Buff says 'Baff' to all his men,
And I say 'Baff' to you again.
And he neither laughs nor smiles,
In spite of all your cunning wiles,
But carries his face with a very good grace,
And passes his staff to the very next place."

If he can repeat all this without laughing, he delivers up his staff to someone else, and takes his seat: but if he laughs, or even smiles, he pays a forfeit before giving it up.

The Dwarf.

This is a most amusing game if well carried out. The two performers must be hidden behind two curtains in front of which a table has been placed.

One of the performers slips his hands into a child's socks and little shoes. He must then disguise his face, by putting on a false moustache, painting his eyebrows, sticking pieces of black court plaster over one or two of his teeth, which will make it appear as though he has lost several teeth. This, with a turban on his head, will prove a very fair disguise. The second performer must now stand behind the first and pass his arms round him, so that the second performer's hands may appear like the hands of the dwarf, whilst the

first performer's hands make his feet. The figure must, of course, be carefully dressed, and the body of the second performer hidden behind the curtains.

The front player now puts his slippered hands upon the table and begins to keep time, whilst the other performer follows suit with his hands.

The Dwarf can be used either to tell fortunes, make jokes, or ask riddles, and if the performers act their parts well, the guests will laugh very heartily.

Puss in the Corner.

This game is really for five players only, but, by a little arrangement, six or seven children can take part in the fun.

Four players take their places in the different corners of the room, whilst the fifth stands in the middle. If a greater number of children wish to play, other parts of the room must be named "corners," so that there is a corner for everyone.

The fun consists in the players trying to change places without being caught; but they are bound to call "Puss, puss," first, and to beckon to the one

they wish to change with. Directly they leave their corners, the player in the centre tries to get into one of them.

When the centre player succeeds in getting into a corner, the one who has been displaced has to take his place in the middle of the room.

Bob Major.

Two of the players sit down, and a cloth, large enough to prevent their seeing anything, is put over their heads. Then two other persons tap them on the head with long rolls of paper, which they have in their hands, and ask, in feigned voices, "Who bobs you?" If either of those who have been tapped answers correctly, he changes places with the one who has tapped him.

The Postman.

For this game all the players, except two, seat themselves in a circle. One of the two left out is blindfolded and is called the "Postman," the other is called the "Postmaster-General." Each of the players seated in the circle chooses the name of a town, which the "Postmaster-General" writes down on a slip of paper, so that he may not forget it. He then calls out the names of two towns, thus:—"The post from Aberdeen to Calcutta." At once, the players who have taken those names must change places, and whilst doing so the "Postman" must try to catch one of them. If he succeeds in doing so he takes his place in the circle, having chosen a town for his name, and the one caught becomes "Postman" in place of him. Sometimes "general post" is called, when *all* have to change places, and the "Postman" is then almost sure to gain a seat.

How, When, and Where.

One of the company goes out of the room, whilst the others choose a word to be guessed, one with two or three different meanings being the best.

We will suppose that the word "Spring" has been thought of. When the person who is outside the room is recalled, he (or she) asks each one in succession: "How do you like it?" The answers may be "Dry" (meaning the season), "cold and clear" (a spring of

water), "strong" (a watch-spring), and "high" (a jump). The next question is: "When do you like it?" The answers may be: "When I am in the country," "When I am thirsty," "When my watch is broken."

The next question is: "Where do you like it?" and the answers may be: "Anywhere and everywhere," "In hot weather," "In the clock." The game is to try and guess the word after any of the answers, and if right, the player last questioned takes the place of the one who is guessing; if wrong, the questioner must try again.

Old Soldier.

Old Soldier is a game for young children, and though it seems very simple, yet there is a good deal of fun in it. One of the children pretends to be an old soldier, and goes round begging of each of the other players in turn, saying that he is "poor, and old, and hungry," and asking what they will do for him or give him. In answering the Old Soldier no one must say the words: "Yes," "No," "Black," or "White," and he must be answered at once without hesitation. Anyone who does not reply at once, or who uses any of the forbidden words, must pay a forfeit.

Dumb Crambo.

Divide the company into two equal parts, one half leaving the room; the remaining players should then select a word, which will have to be guessed by those outside the door. When the word has been chosen,—say, for instance, the word "will"—the party outside the room are told that the word they are to guess rhymes with "till." A consultation then takes place, and they may think that the word is "ill." The company then enter and begin to act the word "ill," but without speaking a word. The audience, when they recognise the word that is being performed, will immediately hiss, and the actors then retire and think of another word.

Thus the game goes on until the right word is hit upon, when the company who have remained in the room, clap their hands. The audience then change places with the actors.

Trades.

Each player must choose a trade and pretend to be working at it. For instance, if he is a tailor he must pretend to sew or iron; if a blacksmith, to hammer, and so on. One is the king, and he too chooses a trade. Everyone works away as hard as he can until the king suddenly gives up his trade, and takes up that of someone else. Then all must stop, except the one whose business the king has taken, and he must start with the king's work. The two go on until the king chooses to go back to his own trade, when all begin working again. Anyone who fails either to cease working or to begin again at the right time, must pay a forfeit.

A somewhat more elaborate and livelier game of Trades is played by each boy in the party choosing a trade which he is supposed to be carrying on. The leader must invent a story, and, standing in the middle, must tell it to the company. He must manage to bring in a number of names of trades or businesses; and whenever a trade is mentioned, the person who represents it must instantly name some article sold in the shop.

The Schoolmaster.

This is always a favourite game. One of the players is chosen schoolmaster, and the others, ranged in order in front of him, form the class. The master may then examine the class in any branch of learning. Suppose him to choose Geography, he must begin with the pupil at the head of the class, and ask for the name of a country or town beginning with A. If the pupil does not reply correctly before the master has counted ten, he asks the next pupil, who, if he answers rightly—say, for instance, "America," or "Amsterdam," in time, goes to the top of the class. The schoolmaster may go on in this way through the alphabet either regularly or at random, as he likes. Any subject—names of kings, queens, poets, soldiers, &c.—may be chosen. The questions and answers must follow as quickly as possible. Whoever fails to answer in time, pays a forfeit.

French Roll.

A good many children may play at this game. One player is called the buyer, the rest form a line in front of him and take hold of each other. The

first in this line is called the baker, the last the French roll. Those between are supposed to be the oven. When they are all in place the buyer says to the baker, "Give me my French roll." The baker replies, "It is at the back of the oven." The buyer goes to fetch it, when the French roll begins running from the back of the oven, and comes up to the baker, calling all the while, "Who runs? Who runs?" The buyer may run after him, but if the French roll gets first to the top of the line, he becomes baker, and the last in the line is French roll. If, however, the buyer catches the French roll, the French roll becomes buyer, and the buyer takes the place of the baker.

The Bird-catcher.

To play this game you must first decide which one of you is to be the Bird-catcher; the other players then each choose the name of a bird, but no one must choose the *owl*, as it is forbidden. All the players then sit in a circle with their hands on their knees, except the Bird-catcher, who stands in the centre, and tells a tale about birds, taking care to specially mention the ones he knows to have been chosen by the company. As each bird's name is called, the owner must imitate its note as well as he can, but when the owl is named, all hands must be put behind the chairs, and remain there until the next bird's name is mentioned. When the Bird-catcher cries "all the birds" the players must together give their various imitations of birds. Should any player fail to give the cry when his bird is named, or forget to put his hands behind his chair, he has to change places with Bird-catcher.

Simon Says.

Seat yourselves in a circle and choose one of the company to be the leader, or Simon. His duty is to order all sorts of different things to be done, the funnier the better, which must be obeyed only when the order begins with "Simon says." As, for instance, "Simon says: 'Thumbs up!'" which, of course, all obey; then perhaps comes: "Thumbs down!" which should not be obeyed, because the order did not commence with "Simon says."

Each time this rule is forgotten a forfeit must be paid. "Hands over eyes," "Stamp the right foot," "Pull the left ear," &c., are the kind of orders to be given.

The Garden Gate.

The Garden Gate is a very pretty game. A ring is formed of all the players, except one, who stands in the middle. The others dance round her three times, and when they stop she begins to sing:—

"Open wide the garden gate, the garden gate, the garden gate,
Open wide the garden gate and let me through."

The circle then dances round her again, singing:—

"Get the key of the garden gate, the garden gate, the garden gate,
Get the key of the garden gate and open and let yourself through."

The girl inside the circle, pretending to sob, replies:—

"I've lost the key of the garden gate, the garden gate, the garden gate,
I've lost the key of the garden gate, and cannot let myself through."

But the dancers dance round and round her, singing:—

"Then you may stop all night within the gate, within the gate, within the gate,
You may stop all night within the gate, unless you have strength to break through."

The captive then rushes to the weakest part of the ring, and tries to break through by throwing her whole weight upon the clasped hands of the children, and generally contrives to break through, the one whose hand gives way being made captive in her stead.

The Game of Cat.

The person who is to play the part of Cat should stand outside the door of the room where the company is assembled. The boys and girls, in turn, come to the other side of the door and call out "miaou." If the Cat outside recognises a friend by the cry, and calls out her name correctly in return, he is allowed to enter the room and embrace her, and the latter then takes the place of Cat. If, on the contrary, the Cat cannot recognise the voice, he is hissed, and remains outside until he does.

Rule of Contrary.

This is a simple game for little children. It is played either with a pocket-handkerchief, or, if more than four want to play, with a table-cloth or small sheet. Each person takes hold of the cloth; the leader of the game holds it with the left hand, while with the right he makes pretence of writing on the cloth, while he says: "Here we go round by the rule of contrary. When I say 'Hold fast,' let go; and when I say 'Let go,' hold fast." The leader then calls out one or other of the commands, and the rest must do the opposite of what he says. Anyone who fails must pay a forfeit.

CHARADES.

A back drawing-room with folding-doors makes a very nice theatre for acting charades. Almost anything may be used for dressing-up—shawls, anti-macassars, table-cloths, handkerchiefs, cast-off dresses, or a dressing-gown. The latter is a very useful garment in representing an old gentleman, whilst tow or white fire shavings make excellent wigs.

The great thing in a charade is to try and puzzle your audience as much as you can. You must choose a word of two or more syllables, such as "Bagpipe." First you must act the word "Bag," and be sure that the word is mentioned, though you must be careful to bring it in in such a way that the audience shall not guess it is the word you are acting.

Next comes the word "Pipe," and this must be brought in in the same manner. When you have acted the two syllables, you must act the whole: "Bagpipe."

Before beginning the charade you should arrange who is to bring in the charade word or syllable. You must also settle what you are going to say, or at least, what the act is to be about. Let every scene be well thought out and be as short as possible. You must be as quick as ever you can between the acts, for all the fun will be spoiled if you keep your audience waiting. If you have no curtain or screen the actors must simply walk off the stage at the ends of the scenes.

To act charades well one requires a little practice, and plenty of good temper, for, of course, only one or two can take principal parts and therefore some of the children must be content to take the smaller ones. It is a good plan to take it in turns to play the best parts, and if the elder children are kind and thoughtful, they will try to make some easy little parts, so that their younger brothers and sisters may also join in the fun. Here we give you a very simple charade, the words of which you may learn, and then act, after which you will very likely be able to make up charades for yourselves.

The "Band-Box" Charade.

Scene 1: A Street.

This can be made by placing a row of chairs with open backs near the wall facing the audience; a child is stationed behind each chair, and, looking through the open back, pretends to be looking out of a window.

BAND.

1st Child behind chair.—Oh! dear, how dull our street always is. I declare nothing nice ever comes this way.

2nd Child.—No, I quite agree with you. Why, I haven't seen a "Punch and Judy" for *months*. I wish my mother would go and live in another street.

3rd Child.—Never mind, let us go out and have a game.

(Enter five or six children—or a lesser number, if more convenient—carrying toy musical instruments.)

1st Child.—Hurrah! Here comes a German Band. Come along, children; let's go and listen to it.

(The band groups itself at the end of the street, and the children stand round. After tuning up, the band begins to play.)

2nd Child.—Now, Mary Jane, we can dance. I'll dance with you.

3rd Child.—No, *I* want to dance with Mary Jane.

1st Child.—I don't want to dance at all.

2nd Child.—You must.

3rd Child.—Yes, you must.

(Band ceases playing and one of the bandsmen comes round for money.)

1st Child.—I haven't any money.

2nd Child.—But we haven't begun to dance yet.

Bandsman.—You shouldn't have been so long arguing then. Surely you'll give the band a penny, after all the pretty music it has played?

1st Child.—I won't.

2nd Child.—*I* won't.

3rd Child.—And *I* won't.

Bandsman.—Well, you *are* mean. Come along. (Beckoning to the rest of the band.) We'll go, and it will be a long time before we come down *this* street again.

Curtain falls.

BOX.

Scene 2: A Room.

Tommy (hopping about the room, waving a letter in his hand).—Hurrah! hurrah! Uncle Dick is coming. Hurrah! hurrah!

(Enter Tommy's brother and sister and Papa and Mamma.)

Papa.—What's the matter, Tommy?

Tommy.—Uncle Dick has written to say he is coming to spend Christmas with us, and he is bringing me a Christmas box.

Mamma.—How kind of him! But be sure you are careful not to offend him, Tommy. He is rather a touchy old gentleman.

Sister.—I wonder what it will be, Tommy.

Brother.—I hope it will be a set of cricket things, and then we can play cricket in the summer.

Tommy.—Oh! yes, I hope it will be, but whatever it is, it is sure to be something nice.

(Begins hopping about again. Enter Uncle Dick, a very old gentleman with a gouty foot. Tommy does not see him and goes banging into him, treading on his gouty foot.)

Uncle Dick.—Oh! oh! oh! oh, my toe!

Tommy.—Oh! Never mind your toe! Where's my Christmas box?

Uncle Dick.—Your Christmas box, you young scamp! Think of my toe.

Tommy.—Please, Uncle, I'm very sorry, but I do so want to know what you have brought me for a Christmas box.

Uncle Dick (roaring).—Here's your Christmas box, and may it teach you to be more careful in future. (Boxes Tommy's ears.)

Curtain falls.

BAND-BOX.

Scene 3: Milliner's Shop.

Mistress (to new apprentice).—Now, Mary, you must take Lady Fasion's new bonnet home, and be sure you wait to hear if her ladyship approves of it.

Mary.—Yes, madam, and what shall I say if she doesn't?

Mistress.—Oh! you must listen to what she has to say and then answer: "Very good, your ladyship; the alterations shall be made." Now, take the bonnet and go. (Mary takes the bonnet and prepares to start.) You don't mean to say you are going to take it like that?

Mary.—Why not, madam?

Mistress.—You must wrap it up, of course.

(Mistress busies herself with other bonnets whilst Mary wraps up the bonnet in a newspaper.)

Mary.—Is that right, madam?

Mistress.—Good gracious! no; the idea of taking home her ladyship's bonnet in a newspaper. You must put it in a bandbox with some nice soft paper. Here, give the bonnet to me and I will pack it up.

(Mistress packs up the bonnet and gives the box to Mary, who goes off stage.)

Mistress.—Well, I'm sure. I hope that girl will make no more mistakes, but really she is too trying for anything, and I'm afraid she will never make a good milliner. Fancy a milliner who doesn't know the use of a band-box! Ha! ha! ha! Oh! it is too funny for anything.

Exit laughing, and curtain falls.

The curtain closed.

Here is a list of words which will divide easily into charade words:—

Brides-maids	Key-hole	Sweet-heart
Hand-some	Pat-riot	Fox-glove
Mad-cap	Rail-way	Nose-gay
Sea-side	Cur-tail	Turn-key

Port-man-teau (toe)
In-no-cent
Hand-i(I)-craft
A-bun-dance
Car-pen-try
In-do-lent.

To make your charades a real success, you will of course require a curtain. A very effective one can be made with a little trouble and at a small cost; indeed, the materials may be already in the house.

First you must fix a couple of supports on each side of the room, taking care that they are screwed firmly into the wall, and also taking care not to damage the paper.

If you are a neat workman, you will find on taking out the screws that the two small screw-holes on each side will scarcely be noticed, as of course the supports must be fixed very near the ceiling.

You must then put up your curtain-pole, which should be as thin as possible, so that the rings may run easily. A cheap bamboo pole is the best.

Two wide, deep curtains are required; very likely the nursery curtains may be suitable.

On to these curtains you sew a number of small brass rings, which you can buy for about fourpence a dozen, or even less. The rings should be sewn on the curtains, as you see in the illustration, right across the top, and from the extreme top corner of the curtain, slantingwise across to the middle.

The top rings are passed along the curtain-pole, a string (marked in the

illustration A1) is sewn on to the curtain, and threaded through the rings until it reaches A2. It is then threaded through the rings on the pole until it reaches A3, when it is allowed to fall loose.

The same arrangement is gone through with string B. The bottom of the curtain must be weighted with shot, or any other weights that may be convenient.

When the curtain is to be raised, the stage manager and his assistant stand on each side of the stage with the strings ready in their hands, and at a given signal—the ringing of a bell is the usual sign that all is ready—they each pull a string, and the curtains glide to each side, and may be fixed to hooks, put up on purpose.

When the curtain is to fall, the two in charge of it must simply loosen the strings and let them go, and the weights cause the curtains to fall to the centre.

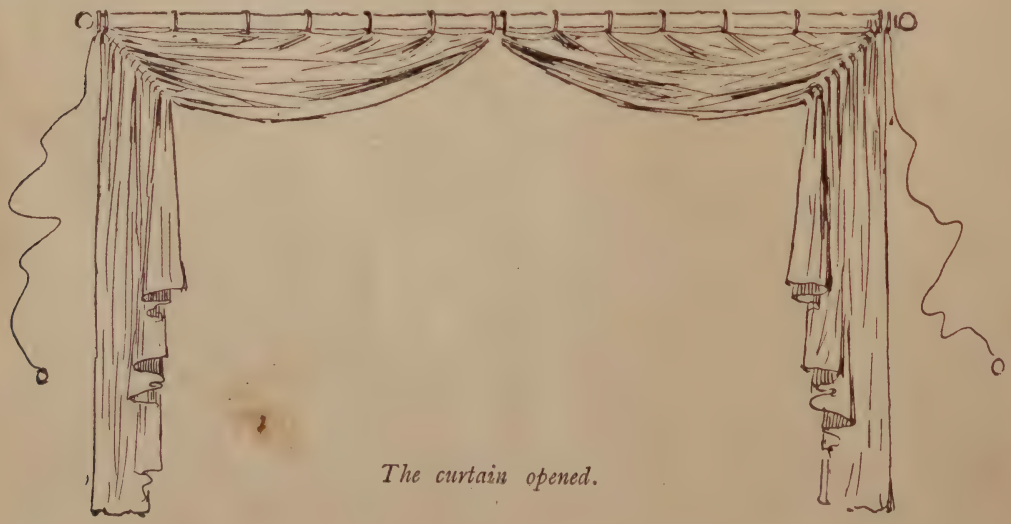
All sorts of useful and ornamental "properties" may be made at home for a very small cost. Cardboard, and gold and silver paper, and glue go a long way towards making a good show.

Swords, crowns, belts, gold-spangled and gold-bordered robes can be made from these useful materials, and look first-rate at a distance.

An old black dress with little gold stars glued or gummed to the material would make an excellent dress for a queen. The swords or belts must first be cut out in cardboard, then covered with gold or silver paper.

To make a good wig, you should shape a piece of calico to fit the head; then sew fire shavings or tow all over it. If you wish for a curly wig, it is a good plan to wind the shavings or tow tightly round a ruler, and tack it along with a back stitch, which will hold the curl in position after you have slipped it off the ruler.

These few hints will give you some idea of the very many different costumes which can be made by children out of the simplest materials.



The curtain opened.

Tableaux Vivants.

Tableaux vivants (or living pictures) are very amusing if well carried out, and even with little preparation may be made either very pretty or very comical, whichever may be desired. It is perhaps better to attempt comical ones if you have not much time in which to arrange them, as the costumes are generally easier to manage, and if you are obliged to use garments not quite in keeping with the characters, it does not matter much; indeed, it will probably only make the audience laugh a little more.

The great thing in tableaux is to remain perfectly still during the performance. You should select several well-known scenes either from history or fiction, and then arrange the actors to represent the scenes as nearly as possible.

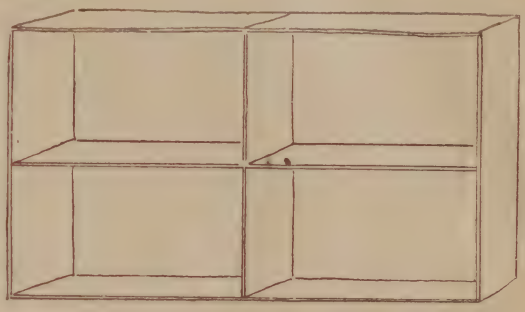
Simple home tableaux are a great source of fun, and many a wet afternoon will pass like magic whilst arranging scenes and making dresses to wear. Newspaper masks, newspaper cocked hats, old shawls, dressing-gowns, and sticks are quite sufficient for home charades.

Suppose, for instance, you think of "Cinderella" for one tableau. One girl could be standing decked out with coloured tissue-paper over her frock, and with paper flowers in her hair, to represent one of the proud sisters, whilst Cinderella in a torn frock is arranging the other proud sister's train, which may consist of an old shawl. Bouquets of paper flowers should be in the sisters' hands.

"Little Red Riding Hood" is another favourite subject for a tableau vivant. The wolf may be represented by a boy on his hands and knees, with a fur rug thrown over him. Red Riding Hood only requires a scarlet shawl, arranged as a hood and cloak, over her ordinary frock and pinafore, and she should carry a bunch of flowers and a basket.

All tableaux look better if you can have a frame for them. It is not very difficult to make one, especially if you have four large cardboard dress-boxes.

Having carefully cut out the bottoms of the boxes, place the frames as here shown:—



cut out the centre framework, leaving a large square, so:—

You must then fasten the four pieces together by glueing cardboard on each side of the joins, and you will have a very good frame, which you can cover with coloured paper or ornament with muslin.

This frame will last a very long time if carefully treated. It should stand upright by itself; but if it is a little unsteady, it is better to hold it upright from

the sides. Of course, this will only make a very small frame, but you can increase the size by using more boxes.

If you have no time to make a frame, arrange your figures close to a door, outside the room in which the audience is seated.

When quite ready someone must open the door, when the doorway will make a kind of frame to the living picture.

It is always well to have a curtain if you can; a sheet makes an excellent one. Two children standing upon chairs hold it up on each side, and at a given signal drop it upon the floor, so that, instead of the curtain rising, it drops. When it has been dropped the two little people should take the sheet corners in their hands again, so that they have only to jump upon the chairs when it is time to hide the picture.

Of course, these instructions are only for tableaux vivants on a very small scale; much grander arrangements will be needed if the performance is to take place before any but a "home audience."

As I told you before, comic tableaux are the easiest to perform on account of the dresses being easier to make, but there are other tableaux which are easier still, and which will cause a great deal of fun and merriment. They are really catches, and are so simple that even very little children can manage them.

You can arrange a programme, and make half a dozen copies to hand round to the audience.

The first tableau on the list is "The Fall of Greece" and sounds very grand

indeed, but when the curtain rises (or rather, if it is the sheet curtain, drops) the audience see a lighted candle set rather crookedly in a candlestick and fanned from the background so as to cause the *grease* to fall.

Here are some other similar comic tableaux which you can easily place before an audience:—

"Meet of the Hounds."—A pile of dog biscuits.

"A Portrait of Her Majesty."—A penny with the side on which the Queen's head is to be seen turned towards the audience.

"A View in Ireland."—A cork.

"View of the Black Sea."—A large capital C blackened with ink.

"The Charge of the Light Brigade."—Half a dozen boxes of matches labelled: "1d. the lot."

"The Tattered Standard."—A torn copy of the "Standard" newspaper.

These are only a few of the many comic tableaux you can perform; but, no doubt, you will be able to think of others for yourselves.

Acting Rhymes.

For this game, half the players go outside the door, whilst those who stay in the room choose a word of one syllable, which should not be too difficult. For instance, suppose the word chosen be "Flat," those who are out of the room are informed that a word has been thought of that rhymes with "Cat," and they then have to act, without speaking, all the words they can think of that rhyme with "Cat." Supposing their first idea be "Bat," they come into the room and play an imaginary game of cricket. This not being correct, they would get hissed for their pains, and they must then hurry outside again. They might next try "Rat," most of them going into the room on their hands and feet, whilst the others might pretend to be frightened. Again they would be hissed. At last the boys go in and fall flat on their faces, while the girls pretend to use flat-irons upon their backs. The loud clapping that follows tells them that they are right at last. They then change places with the audience, who, in their turn, become the actors.

Acting Proverbs.

The best way to play this game is for the players to divide themselves into two groups, namely, actors and audience. Each one of the actors should then fix upon a proverb, which he will act, in turn, before the audience. As, for instance, supposing one of the players to have chosen the proverb, "A bad workman quarrels with his tools," he should go into the room where the

audience is seated, carrying with him a bag in which there is a saw, a hammer, or any other implement or tool used by a workman; he should then look round and find a chair, or some other article, which he should pretend requires repairing; he should then act the workman, by taking off his coat, rolling up his sleeves, and commencing work, often dropping his tools, and grumbling about them the whole of the time.

If this game be acted well, it may be made very entertaining. Sometimes the audience are made to pay a forfeit each time they fail to guess the proverb.

Shouting Proverbs.

This is rather a noisy game. One of the company goes outside the door, and during his absence a proverb is chosen and a word of it is given to each member of the company. When the player who is outside re-enters the room, one of the company counts "One, two,

three," then all the company simultaneously shout out the word that has been given to him or her of the proverb that has been chosen.

If there are more players present than there are words in the proverb, two or three of them must have the same word. The effect of all the company shouting out together is very funny. All that is necessary is for the guesser to have a sharp ear; then he is pretty sure to catch a word here and there that will give him the key to the proverb.

Proverbs.

This is a very interesting game, and can be played by a large number at the same time. Supposing there are twelve persons present, one is sent out of the room, whilst the others choose a proverb. When this is done the "guesser" is allowed to come in, and he asks each person a question separately. In the answer, no matter what question is asked, one word of the proverb must be given. For illustration we will take "A bird in the hand is worth two in the bush."

1. John must use the word "A" in his answer.
2. Gladys ,, ,, ,, ,, "bird" in hers.
3. Nellie ,, ,, ,, ,, "in" in hers.
4. Tommy ,, ,, ,, ,, "the" in his.
5. Estelle ,, ,, ,, ,, "hand" in hers.
6. Ivy ,, ,, ,, ,, "is" in hers.
7. Wilfrid ,, ,, ,, ,, "worth" in his.
8. Lionel ,, ,, ,, ,, "two" in his.
9. Vera ,, ,, ,, ,, "in" in hers.
10. Bertie ,, ,, ,, ,, "the" in his.
11. Harold ,, ,, ,, ,, "bush" in his.

The fun becomes greater if the answers are given quickly and without allowing *the special word* to be noticed. It often happens that the "guesser" has to try his powers over several times before succeeding. The one who by giving a bad answer gives the clue, in turn becomes guesser, and is then obliged to go out of the room whilst another proverb is chosen.

Here is a list of proverbs:—

A bad workman quarrels with his tools.
A bird in the hand is worth two in the bush.
A cat may look at a king.
Aching teeth are ill tenants.
A creaking door hangs long on the hinges.
A drowning man will catch at a straw.
After dinner sit a while, after supper walk a mile.
A friend in need is a friend indeed.
A good servant makes a good master.
A good word is as soon said as an evil one.
A little leak will sink a great ship.
All are not friends that speak us fair.
All are not hunters that blow the horn.
All is fish that comes to the net.
All is not gold that glitters.
All work and no play makes Jack a dull boy.

A penny saved is a penny earned.
A pitcher goes often to the well, but is broken at last.
A rolling stone gathers no moss.
A small spark makes a great fire.
A stitch in time saves nine.
As you make your bed, so you must lie on it.
As you sow, so you shall reap.
A tree is known by its fruit.
A wilful man will have his way.
A willing mind makes a light foot.
A word before is worth two behind.
A burden which one chooses is not felt.
Beggars have no right to be choosers.
Be slow to promise and quick to perform.
Better late than never.
Better to bend than to break.
Birds of a feather flock together.
Care killed a cat.
Catch the bear before you sell his skin.
Charity begins at home, but does not end there.
Cut your coat according to your cloth.
Do as you would be done by.
Do not halloo till you are out of the wood.
Do not spur a willing horse.
Early to bed and early to rise makes a man healthy, wealthy, and wise.
Empty vessels make the greatest sound.
Enough is as good as a feast.
Faint heart never won fair lady.
Fine feathers make fine birds.
Fine words butter no parsnips.
Fire and water are good servants, but bad masters.
Grasp all, lose all.
Half a loaf is better than no bread.
Handsome is as handsome does.
Happy is the wooing that is not long in doing.
He that goes a-borrowing goes a-sorrowing.
Hiders are good finders.
Home is home though it be ever so homely.
Honesty is the best policy.
If wishes were horses, beggars would ride.
It is an ill wind that blows nobody good.
It is never too late to learn.
It is not the cowl that makes the friar.
It is a long lane that has no turning.
It's a good horse that never stumbles.
It's a sad heart that never rejoices.
Ill weeds grow apace.
Keep a thing for seven years, and you will find a use for it.
Kill two birds with one stone.
Lazy folk take the most pains.
Let sleeping dogs lie.
Let them laugh that win.
Make hay while the sun shines.
Many a true word is spoken in jest.
Many hands make light work.
Marry in haste, repent at leisure.
Never look a gift horse in the mouth.
Necessity is the mother of invention.
Old birds are not to be caught with chaff.
Old friends and old wine are best.
One swallow makes not a spring, nor one woodcock a winter.
People who live in glass houses should never throw stones.
Possession is nine points of the law.
Procrastination is the thief of time.
Short reckonings make long friends.
Safe bind, safe find.
Strike while the iron is hot.
Take care of the pence and the pounds will take care of themselves.
The cobbler's wife is the worst shod.
The more the merrier, the fewer the better cheer.
The darkest hour is just before the daylight.
There's many a slip 'twixt the cup and the lip.

There's a silver lining to every cloud.
Those who play with edge tools must expect to be cut.
Time and tide wait for no man.
Too many cooks spoil the broth.
Union is strength.
Waste not, want not.
What the eye sees not the heart rues not.
When rogues fall out honest men get their own.
When the cat's away, the mice play.
Wilful waste makes woful want.
You cannot eat your cake and have it also.

Hiss and Clap.

This is an excellent party game. One of the company goes outside the room, whilst the remainder of the players decide amongst themselves which of them he shall kneel to. When this is settled upon, the person who is outside is allowed to enter, and he kneels in front of whom he thinks is the right one. If he should make a correct guess, the company clap

their hands, and the person to whom he knelt goes outside. If, however, the guess is an incorrect one, the company hiss loudly, and the guesser has to go outside, come back, and try again. Of course, it will make more amusement if when a boy is sent outside the room a girl be chosen as the person to whom he has to kneel; and the opposite if a girl be outside the room.

The Adventurers.

This is a very good game and will combine both instruction and amusement. The idea is that the company imagines itself to be a party of travellers who are about to set out on a journey to foreign countries. A good knowledge of geography is required, also an idea of the manufactures and customs of the foreign parts about to be visited. It would be as well, if not quite certain about the location of the part, to refer to a map.

A place for starting having been decided upon, the first player sets out upon his journey. He tells the company what spot he intends to visit (in imagination) and what kind of conveyance he means to travel in. On arriving at his destination, the player states what he wishes to buy, and to whom he intends to make a present of his purchase on returning home.

This may seem very simple, but it is not nearly so easy as it appears. The player must have some knowledge of the country to which he is going, the way he will travel, and the time it will take to complete the journey. To give an instance, it will not do for the player to state that he is going to Greenland to purchase pineapples, or to Florida to get furs, nor will it do for him to make a present of a meerschaum pipe to a lady, or a Cashmere shawl to a gentleman.

More fun is added to this game if forfeits are exacted for all mistakes.

The game continues, and the second player must make his starting point from where the first leaves off. Of course, all depends upon the imagination or the experience of the player: if he has been a traveller or has read a good deal, his descriptions should be very interesting.

"Our Old Grannie doesn't like Tea."

All the players sit in a row, except one, who sits in front of them and says to each one in turn: "Our old Grannie doesn't like T; what can you give her instead?"

Perhaps the first player will answer, "Cocoa," and that will be correct; but if the second player should say, "Chocolate," he will have to pay a forfeit, because there is a "T" in chocolate. This is really a catch, as at first everyone thinks that "tea" is meant instead of the letter "T." Even after the trick has been found out it is very easy to make a slip, as the players must answer before "five" is counted; if they cannot, or if they mention an article of food with the letter "T" in it, they must pay a forfeit.

Postman's Knock.

One player begins the game by going out of the room, and then giving a double (or postman's) knock at the door; it is the duty of one of the other players to stand at the door inside the room to answer the knocks that are made, and to ask the postman for whom he has a letter. The postman names some member of the company, generally of the opposite sex; he is then asked, "How many pennies are to be paid?" Perhaps he will say "six"; the person for whom the letter is supposed to be must then pay for it with kisses, instead of pennies; after which he or she must take a turn as postman.

"I Love My Love with an A."

To play this game it is best for the players to arrange themselves in a half-circle round the room. Then one begins: "I love my love with an 'A,' because she is affectionate; I hate her with an 'A,' because she is artful. Her name is Alice, she comes from Aberdeen, and I gave her an apricot." The next player says: "I love my love with a 'B,' because she is bonnie; I hate her with

a 'B,' because she is boastful. Her name is Bertha, she comes from Bath, and I gave her a book." The next player takes "C," and the next "D," and so on through all the letters of the alphabet.

The Waxwork Show.

One of the players in this game must act as showman; his duty is to arrange and describe the figures, and he should be as amusing as he possibly can in his descriptions. The character to be played should be chosen by the showman, and each player should "dress up" to represent the part he or she has to act.

This game may be made very amusing. If one of the company can play the piano, it will add greatly to the enjoyment of the audience.

The persons who are to be the wax figures retire, and when all is ready, return, dressed in the costumes of their characters. If a curtain can be contrived to roll up and down, or to be drawn aside, it will add to the success of the entertainment, but if this is impossible the "figures" should be arranged outside the door, and "carried" in. When everything is ready, and the music started, the showman pretends to wind each figure up, and if he possesses such a thing as a large "spring rattle," and springs it every time he winds a figure, it will cause a great deal of amusement. After the figures have been wound up, the pianist should play some popular airs. Immediately the music starts, the figures should make slow and jerky movements and continue to do so until the music stops. For instance, supposing one of the figures to represent Robinson Crusoe, he would keep raising his hand and shading his eyes, or if Cinderella, she would keep moving her foot towards a slipper lying on the ground, or if Dick Whittington, he would be listening to the bells of London town, or if Red Riding-Hood, she would be opening and shutting her basket, and so on.

There is no end to the characters that can be represented, for there are all

the fairy stories and nursery rhymes or historical subjects to select from.

Always remember that immediately the music stops the figures should become motionless. If the showman be a good speaker, a great deal of fun will be caused by a lecture upon each of the figures.

Consequences.

One of the most popular games at a party is certainly "Consequences"; it is a very old favourite, but has lost none

of its charms with age. The players sit in a circle; each person is provided with a half sheet of notepaper and a pencil, and is asked to write on the top—(1) one or more adjectives, then to fold the paper over, so that what has been written cannot be seen. Every player has to pass his or her paper on to the right hand neighbour, and all have then to write on the top of the paper which has been passed by the left-hand neighbour (2) "the name of the gentleman"; after having done this the paper must again be folded and passed on as before; this time must be written (3) one or more adjectives; then (4) a lady's name; next (5), where they met; next (6), what he gave her; next (7), what he said to her; next (8), what she said to him; next (9), the consequence; and lastly (10), what the world said about it.

Be careful that every time anything has been written the paper is folded down and passed on to the player on your right. When everyone has written what the world says, the papers are collected and one of the company proceeds to read out the various papers, and the result may be something like this:—

(1) The horrifying and delightful (2) Mr. Brown (3) met the charming (4) Miss Philips (5) in Westminster Abbey; (6) he gave her a flower (7) and said to her: "How's your mother?" (8) She said to him: "Not for Joseph;" (9) the consequence was they danced the hornpipe, and the world said: (10) "Just what we expected."

Lost and Found.

A very similar game to "Consequences" is that of "Lost and Found," which is played in an exactly similar manner, but the questions are quite different:—(1) Lost, (2) by whom, (3) at what time, (4) where, (5) found by, (6) in what condition, (7) what time, (8) the reward.

The answers may be something like the following:—(1) Lost a postage-stamp, (2) by sister Jane, (3) at three in the morning, (4) at Liverpool, (5) it was found by a policeman, (6) rather the worse for wear, (7) at dinner-time; (8) the reward was a kiss.

Earth, Air, Fire, and Water.

To play this game seat yourselves in a circle, take a clean duster or handkerchief, and tie it in a big knot, so that it may easily be thrown from one player to another. One of the players throws it to another, at the same time calling out either of these names: Earth, Air, Fire, or Water. If "Earth" is called, the player to whom the ball is thrown has to mention something that lives on the earth, as lion, cat; if "Air" is called, something that lives in the air; if "Water," something that lives in the water; but if "Fire" is called, the player must keep silence. Always remember not to put birds in the water or animals or fishes in the air; be silent when "Fire" is called, and answer before ten can be counted. For breaking any of these rules a forfeit must be paid.

Crambo.

One of the party leaves the room, and on his return he is asked to find a word which has been chosen by the other players in his absence, and in order to

help him another word is mentioned rhyming with the word to be guessed. Questions may then be asked by the guesser, and the players must all introduce, as the final word of their answer, another word rhyming with the word chosen. For instance, suppose the word "way" is selected. The guesser would then be told that the word chosen rhymes with "say." He might then ask the first one of the party: "What do you think of the weather?" and the answer might be: "We have had a lovely *day*." The second question might be: "Have you enjoyed yourself?" and the answer might be: "Yes; I have had lots of *play*." The game would proceed in this way until the guesser gave the correct answer or one of the party failed to give the proper rhyme, in which case the latter would then be called upon to take the place of guesser.

"Animal, Vegetable, or Mineral?"

This is a capital game for a large party, for it is both instructive and amusing. One player is selected who has to guess what word or sentence the remainder of the company has chosen. He goes out of the room, and when the subject has been decided upon, returns and asks a question of each of the company in turn. The answer must be either "Yes" or "No," and in no case should more words be used, under penalty of paying a forfeit. The first important point to be found out is whether the subject is "Animal," "Vegetable," or "Mineral." Supposing, for instance, the subject chosen is a cat which is sleeping in the room by the fire, the questions and answers might be like the following:—"Is the subject chosen an animal?" "Yes." "Wild animal?" "No." "Domestic animal?" "Yes." "Common?" "Yes." "Are there many to be seen in this town?" "Yes." "Have you seen many this day?" "Yes." "In this house?" "No." "Have you seen many in the road?" "Yes." "Do they draw carts?" "No." "Are they used for working purposes?" "No." "Is the subject a pet?" "Yes." "Have they one in the house?" "Yes." "In this room?" "Yes." "Is it lying in front of the fire at the present time?" "Yes." "Is the subject you all thought of the cat lying in front of the fire in this room?" "Yes." The subject having been guessed, another one is chosen and the game proceeds.

Judge and Jury.

The company should be seated in two lines facing each other, and one of the party should then be elected to act as judge. Each person has to remember who is sitting *exactly* opposite, because when the judge asks a question of anyone, it is not the person directly asked who has to reply, but the person opposite to the judge. For instance, if the judge, addressing one of the company, asks: "Do you like apples?" the person spoken to must remain silent, whilst the person who is opposite to him must reply, before the judge can count ten; the penalty on failing to do this is a forfeit. A rule with regard to the answers is that the reply must not be less than two words in length, and must not contain the words: "Yes," "no," "black," "white," or "grey." For the breaking of this rule a forfeit may also be claimed.

Hunt the Slipper.

The players seat themselves in a circle on the floor, having chosen one of their number to remain outside the circle. The children seated on the floor are supposed to be cobblers, and the one outside is the customer who has brought his shoe to be mended. He hands it to one of them, saying:—

"Cobbler, cobbler, mend my shoe;
Get it done by half-past two."

The cobblers pass the shoe round to each other as quickly as they can, taking care that the customer does not see which of them has it. When the customer comes to fetch it he is told that it is not ready. He pretends to get angry and says he will take it as it is. He must then try to find it, and the cobbler who has it must try to pass it to his neighbour without its being seen by the customer. The person upon whom the shoe is found must become the customer, whilst the customer takes his place in the circle on the floor.

The Blind Man's Wand.

This is another way of playing Blind Man's Buff, and is thought by many to be an improvement on that game.

The player who is blindfolded stands in the centre of the room, with a long paper wand, which can be made of a newspaper folded up lengthways, and tied at each end with string. The other players then join hands and stand round him in a circle. Someone then plays a merry tune on the piano and the players dance round and round the blind man, until suddenly the music stops; the blind man then takes the opportunity of lowering his wand upon one of the circle, and the player upon whom it has fallen has to take hold of it. The blind man then makes a noise, such as, for instance, the barking of a dog, a street cry, or anything he thinks will cause the player he has caught to betray himself, as the captive must imitate whatever noise the blind man likes to make. Should the blind man detect who holds the stick the one who is caught has to be blind man; if not, the game goes on until he succeeds.

Lodgings to Let.

The company sit in a circle and a player stands in the centre. There is one spare chair, and the game is for this player to get possession of a vacant seat. When the game begins, everyone moves

as quickly as possible to the chair next beside him or her, and as this is done all the time, it is difficult for the person who is looking for "lodgings" to find a place by slipping in among them, and his attempts will cause much amusement.

Hunt the Ring.

For this game a long piece of string is required. On this a ring is threaded, and the ends of the string are knotted together. The players then take the string in their hands and form a circle, whilst one of the company, who is called the hunter, stands in the centre. The string must be passed rapidly round and round, and the players must try to prevent the hunter finding out who holds the ring. As soon as he has done this, he takes his place in the circle, whilst the person who held the ring becomes the "hunter."

Flying.

This game requires for the leader a person who can tell a story or make a little amusing speech. Each one who plays must place the right hand upon the left arm. The leader then tells a story, during the telling of which whenever he mentions any creature that can fly, every right hand is to be raised and fluttered in the air to imitate the action of flying. At the name of a creature that does not fly the hands must be kept quiet, under pain of a forfeit. Thus:—

The little wren is very small,
The humming-bee is less,
The ladybird is least of all,
And beautiful in dress.

The pelican she loves her young,
The stork its parent loves;
The woodcock's bill is very long,
And innocent are doves.
In Germany they hunt the boar,
The bee brings honey home,
The ant lays up a winter store,
The bear loves honeycomb.

"Hands Up!"

The company in this game must divide, one half taking seats on one side of the table, and the other half on the other side; the players on one side being called "the guessers" and the players on the other side being called the "hiders." A sixpence or any small object is produced and the hiders have to pass it from hand to hand, under the table, so that those sitting opposite may not know who holds it. When it is hidden one of the guessers cries out, "Hands up!" immediately the hiders must place their closed hands on the table; the guessers have then to find out which hand holds the coin. If successful the hiders take their turn at guessing. The person in whose hand the coin is found must pay a forfeit.

The Feather.

Having procured a small flossy feather, the players sit in a circle as closely together as possible. One of the party then throws the feather as high as possible into the air, and it is the duty of all the players to prevent it from alighting on them, by blowing at it whenever it comes in their direction. Any player whom it falls upon must pay a forfeit.

It is almost impossible to imagine the excitement that is produced by this game when it is played with spirit, and the fun is not altogether confined to the players, as it gives almost as much enjoyment to those who are looking on.

The Game of Conversation.

To play this game successfully two of the company privately agree upon a word that has several meanings. The two then enter into a conversation, which is obliged to be about the word they have chosen, whilst the remainder of the company listen. When a member of the party imagines that he has guessed the word, he may join in the conversation, but if he finds he is mistaken, must immediately retire.

To give an illustration: Supposing the two players who start the conversation decide upon the word *box*. They might talk about the people they had seen at the theatre and the particular part of the house in which they were sitting. Then they might say how nice it looked in a garden, and one might mention that it grew into big trees. Perhaps one of the company might imagine that he had guessed the word correctly and join in, when the conversation would be immediately changed, and the two would begin to converse about a huge case in which a very great number of things were packed away. By this time, possibly the person who joined in the conversation will leave off, completely mystified.

If, however, the word should be correctly guessed, the person guessing it chooses a partner, and they together select a word, and the game begins again.

The Stool of Repentance.

The players sit in a circle, in the centre of which a stool is placed. One of the company goes out of the room and the rest say all sorts of things about him. For instance, one will say he is handsome, another that he is clever, or stupid, or vain. The "culprit" is then called back into the room and seats himself on the stool, which is called "the stool of repentance," and one of the players begins to tell him the different charges which have been made against him. "Someone said you were vain; can you guess who it was?" If the culprit guesses correctly he takes his seat in the circle and the person who made the accusation becomes the "culprit" in his

stead. If, however, the "culprit" is unable to guess correctly, he must go out of the room again whilst fresh charges are made against him.

Hot Boiled Beans and Bacon.

This is a game for young children. Some small article is hidden in the room, while the little one who has to find it is sent outside. This finished, the players call out together: "Hot Boiled Beans and Bacon; it's hidden and can be taken!" The little one enters and begins to hunt about for the hidden article. When she comes near to its hiding-place, the company tell her that she is getting "hot"; or if she is not near it she is told that she is "cold." That she is "very hot" or "very cold," will denote that she is very near or very far away from the object that is hidden, whilst if she is extremely near, she would be told that she was "burning." In this way the hidden object can be found, and all the children can be interested in the game by being allowed to call out whether the little one is "hot" or "cold."

Hot Cockles.

In this game the player kneels before a lady, hiding her face in the lady's lap. She then places her hand on her back with the palm uppermost. The other players then come forward and each in turn slaps the upturned hand. The player who is kneeling has to guess who gave the slap. If she guesses correctly the one who slapped her must take her place; if not, she must go on guessing until the other players give her permission to rise, when she must pay a forfeit.

The Huntsman.

One person represents the huntsman, the other players call themselves after some part of a huntsman's belongings; for instance, one is the cap, another the horn, others the powder-flask, gun, whip, etc.

A number of chairs are arranged in the middle of the room, and there must be one chair *less* than the number of players, not counting the huntsman.

The players then seat themselves round the room, whilst the huntsman stands in the centre and calls for them one at a time, in this way: "Powder-flask!" At once "Powder-flask" rises and takes hold of the huntsman's coat.

"Cap," "Gun," "Shot," "Belt," the huntsman cries; each person who represents these articles must rise and take hold of the player summoned before him, until at length the huntsman has a long line behind him. He then begins to run round the chairs, until he suddenly cries: "Bang," when the players must sit down. Of course, as there are not sufficient chairs, one player will be left standing and he must pay a forfeit. The huntsman is not changed throughout the game, unless he grows tired, when he may change places with one of the others.

"My Master Bids You Do as I Do."

For all those children who are fond of a little exercise no better game than this can be chosen. When the chairs are placed in order round the room the first player commences by saying: "My master bids you do as I do," at the same time working away with the right hand as if hammering at his knees. The second player then asks: "What does he bid me do?" in answer to which the first player says: "To work with one as I do." The second player, working in the same manner, must turn to his left-hand neighbour and carry on the same conversation, and so on until everyone is working away with the right hand.

The second time of going round the order is to work with two; then both hands must work; then with three; then both hands and one leg must work; then with four, when both hands and both legs must work; lastly with five, when both legs, both arms, and the head must be kept going. Should any of the players fail in keeping in constant motion a forfeit may be claimed.

It.

One of the players is asked to go outside whilst the company think of some person in the room, and on his return he has to guess of whom the company has thought.

The players then arrange themselves in a circle, and agree each to think of his or her right-hand neighbour; it is best to have a girl and boy alternately, as this adds much to the amusement.

The one outside is then called in, and commences to ask questions. Before replying, the player asked must be careful to notice his or her right-hand neighbour, and then give a correct reply. For instance, supposing the first question to be: "Is the person thought of a boy or a girl?" the answer would possibly be "A boy"; the next person would then be asked the colour of the complexion, the next one the colour of the hair, if

long or short, etc., to which questions the answers would, of course, be given according to the right-hand neighbour.

Nearly all the answers will contradict the previous ones, and something like this may be the result: "A boy," "very dark complexion," "long yellow hair," "wearing a black Eton jacket," "with a dark green dress," "five feet high," "about six years old," etc. When the player guessing gives the game up, the joke is explained to him.

The Gallery of Statues.

For this game all the company leave the room with the exception of two. One of these then stands like a statue, with perhaps the assistance of a table-cloth or something similar as drapery, while the other acts as showman.

When the position is decided upon, one of the company is called in and taken on one side by the showman, and is asked his or her opinion as to the merits of the statue. It is almost certain that some suggestion will be made; in that case he or she is made to assume the attitude suggested, and another player is called in, to whom the same question is put, and another suggestion made and adopted. As each statue is added to the gallery a great deal of merriment is caused, and in a short time a large collection will be obtained.

Red Cap and Blue Cap.

The players seat themselves in a circle to represent tailors at work on a piece of cloth—a handkerchief or a duster will answer the purpose. A leader or foreman is chosen, and every one of the company is named in turn Red Cap, Blue Cap, Black Cap, Yellow Cap, Brown Cap, etc. The leader then takes the piece of cloth and pretends to examine the work which is supposed to have been done by the workmen. He is supposed to discover a bad stitch and asks: "Who did it, Blue Cap?" The latter immediately answers: "Not I, sir." "Who then, sir?" "Yellow Cap, sir." Yellow Cap must then answer at once in the same manner and name another workman. Anyone who fails to answer to his name pays a forfeit. If carried on in a brisk manner, this game will cause endless amusement.

Man and Object.

Two persons go out of the room, and after agreeing together as to what they shall represent, they come back again, and sit side by side in front of the company. One of the two takes the part of some well-known person and the other represents an object which is closely connected with that person; for instance, say one represents the Prince of Wales, and the other his coronet. When the two return to the room the other players take it in turns to ask each of them a question, to which both the man and the object must reply either "Yes" or "No," until the right person and the right object have been guessed.

The first player will perhaps ask the "man": "Are you alive?" The man will reply, "Yes"; then the object is asked: "Are you of wood?"—"No." The second player next questions him, and

then the third, and so on until everyone has had a turn at questioning, or the person and the object have been guessed.

Ruth and Jacob.

One player is blindfolded, the rest dance in a circle round him till he points at one of them. This person then enters the ring, and when the blindman calls out, "Ruth," answers, "Jacob," and moves about within the circle so as to avoid being caught by the blindman, and continues to answer, "Jacob," as often as the blindman calls out, "Ruth." This continues until "Ruth" is caught. "Jacob" must then guess who it is he has caught; if he guesses correctly, "Ruth" takes his place, and the game goes on; if he guesses wrongly, he continues to be "Jacob."

The Jolly Miller.

The players decide amongst themselves which one of their number shall act the part of the Jolly Miller. This being done, each little boy chooses a little girl as partner; the Jolly Miller having taken his stand in the middle of the room, they all commence to walk arm-in-arm round him, singing the following lines:—

There was a jolly miller who lived by himself;
As the wheel went round he made his wealth;
One hand in the copper, and the other on the bag;
As the wheel went round he made his grab.

At the word "Grab" all must change partners, and while the change is going on the miller has the opportunity given him of securing a partner for himself. Should he succeed in doing so, the one left without a partner must take the place of the Jolly Miller, and must occupy the centre of the room until fortunate enough to get another partner.

Green Gravel.

In this game the children join hands and walk round in a circle, singing the following words:—

Green gravel, green gravel, your grass is so green,
The fairest young damsel that ever was seen.
I'll wash you in new milk and dress you in silk,
And write down your name with a gold pen and ink.

Oh! (Mary) Oh! (Mary) your true love is dead;
He's sent you a letter to turn round your head.

When the players arrive at that part of the song, "Oh, Mary!" they name some member of the company; when the song is finished the one named must turn right round and face the outside of the ring, having her back to all the other

players. She then joins hands in this position and the game continues as before until all the players face outwards. They then recommence, until they all face the inside of the ring as at first.

Draughts.

This is a capital game and one very easily learned. It is played upon a special board with thirty-two white and thirty-two black squares.

Two persons play at the game, who sit opposite to each other. The players have each a set of twelve pieces, or "men," the colour of the sets being different, so that the players can distinguish their own men easily. The men are round and flat and are usually made of box-wood or ebony and ivory, one set being white and the other black.

Before placing the men upon the board, it must be decided whether the white or the black squares are to be played on, as the whole must be put on one colour only. If the white squares are selected, there must be a black square in the right-hand corner; if the black squares are to be played upon, then the right-hand corner square must be a white one.

The movements in draughts are very simple: a man can be moved only one square at a time, except as explained hereafter, and that diagonally, never straight forward or sideways. If an opponent's man stand in the way, no move can take place unless there be a vacant square beyond it, into which the man can be lifted. In this case the man leaped over is "taken" and removed from the board.

The great object of the game, then, is to clear the board of the opponent's men, or to hem them in in such a way that they cannot be moved; whichever player hems in the opponent or clears the board first gains the victory. As no man can be moved more than one step diagonally at a time (except when taking opponent's pieces) there can be no taking until the two parties come to close quarters; therefore the pushing of the men continuously into each other's ground is the principle of the game.

In beginning the game, a great advantage can be obtained by having the first move; the rule therefore is, if several games are played, that the first move be taken alternately by the players.

When either of the players has, with his men, reached the extreme row of squares on the opposite side (the first row of his opponent) those men are entitled to be crowned, which is done by placing on the top of each another man, which may be selected from the men already removed from the board. The men so crowned are called "Kings" and have a new power of movement, as the player may now move them either backwards or forwards, as he wills, but always diagonally as before.

The Kings having this double power of movement, it is an important point for a player to get as many men crowned as possible. If each player should be fortunate enough to get two or three Kings the game becomes very exciting. Immediately after crowning, it is well for a player to start blocking up his opponent's men, so as to allow more freedom for his own pieces, and thus prepare for winning the game.

It is the rule that if a player touch

one of his men he must play it. If a player A omit to take a man when it is in his power to do so, his opponent B can huff him; that is, take the man of the player A off the board. If it is to B's advantage, he may insist on his own man being taken, which is called a "blow." The usual way is to take the man of the player A who made the omission, and who was huffed, off the board.

It is not considered right or fair for anyone watching the game to advise what move be made, or for a player to wait longer than five minutes between each move.

Great care should be taken in moving the men, as one false move may at any time endanger the whole of the game.

With constant practice anyone can soon become a very fair player, but even after the game has been played only a few times it will be found very interesting.

Dominoes.

There are several ways of playing dominoes, but the following game is the most simple.

The dominoes are placed on the table, face downwards, and each player takes up one, to decide who is to play first. The one who draws the stone with the highest number of pips on it takes the lead. The two stones are then put back among the rest; the dominoes are then shuffled face downwards, and the players choose seven stones each, placing them upright on the table, so that each can see his own stones, without being able to overlook those of his opponent.

As there are twenty-eight stones in an ordinary set, there will still be fourteen left from which to draw.

The player who has won the lead now places a stone face upwards on the table. Suypose it be double-six, the other player is bound to put down a stone on which six appears, placing the six next to the double-six. Perhaps he may put six-four: the first player then puts six-five, placing *his* six against the opposite six of the double-six; the second follows with five-four, placing his five against the five already on the table; thus, you see, the players are bound to put down a stone which corresponds at one end with one of the end numbers of those already played. Whenever a player has no corresponding number he must draw from the fourteen that were left out for that purpose. If, when twelve of these fourteen stones are used up, he cannot play, he loses his turn and his opponent plays instead of him. The two remaining dominoes must not be drawn.

When one of the players has used up all his dominoes, his opponent turns up those he has left, the pips are then counted, and the number of pips is scored to the account of the player who was out first.

If neither player can play, the stones are turned face upwards on the table, and the one who has the smallest number of pips scores as follows:—If the pips of one player count ten and those of the other player five, the five is deducted from the ten, leaving five to be scored by the player whose pips only counted five.

The dominoes are shuffled again, the second player this time taking the lead, and the game proceeds in this way

until one or other has scored a hundred, the first to do so winning the game.

This game is generally played by two only, though it is possible for four, five, or even six to join in it; but, in that case they cannot, of course, take seven stones each, so they must divide the stones equally between them, leaving a few to draw from, if they prefer it; if not, they can divide them all.

Fives and Threes.

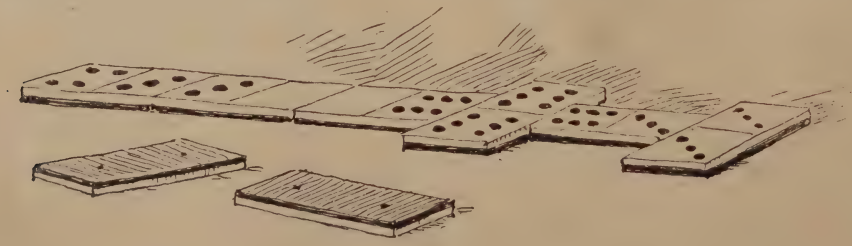
This is another game that is played with dominoes, and is one of the most popular. It is excellent practice for counting, and to be successful at it depends in a very great measure upon skill in doing this. Two, three, or four players may take part in this game. After the dominoes have been shuffled, face downwards, each player takes an equal number of stones, leaving always three, at least, upon the table; no player, however, may take more than seven, and it is perhaps better to limit the number to five.

In playing dominoes, it should always be borne in mind that one end of the domino to be played must always agree in number with the end of the domino it is to be placed against.

The object of the game is to make as many "fives" and "threes" as are possible—for instance, a player should always make the domino show fifteen if he can, as three divides into fifteen five times, and five divides into fifteen three times, and he would thus score 8 (three and five). The way to count is to add the two extreme ends together, always, of course, trying to make the number as high as possible, and to make it one into which either three or five will divide, as if a number be formed into which these numbers will not divide, no score will result.

Below is given a diagram explaining the opening of a game.

Suppose there are two players, A and B. A starts the game by playing the double-six, for which he scores 4 (three dividing into twelve four times). B then plays the six-three, making fifteen, and thus scores 8 (the highest score possible, as explained above). A next plays the double-three, which makes eighteen, and scores 6 (three dividing into eighteen six times). B then plays six-blank on to the double-six on the left-hand side and scores 2 (three dividing into six twice). A holding the blank three, places it on to the blank end, making the number nine, and scores 3. B next plays the three-four, which makes ten, and 2 is added to his score (five dividing into ten twice). Thus the game proceeds, each player trying to make as many fives and threes as possible.



SLATE GAMES.

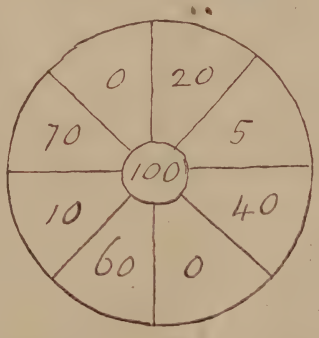
Birds, Beasts, and Fishes.

Take your pencil and write upon the top of your slate the words, "Birds, Beasts, and Fishes." Then tell your companion that you are going to think of, for instance, an animal. Put down the first and last letters of the name, filling in with crosses the letters that have been omitted.

For example, write down on the slate Cxxxxxxxe. Your companion would have to think of all the animals' names that he could remember which contained nine letters, and commenced with the letter C and ended with "e." If the second player after guessing several times "give it up," the first player would tell him that the animal thought of was "Crocodile," and would then think of another Bird, Beast, or Fish, and write it down in a similar manner. If, however, the name of the animal be guessed, then it would be the second player's turn to take the slate and pencil.

"Tit, Tat, Toe."

There can be two, three, or four players for this game. First take a slate and pencil and write the players' names across the top of the slate in the order in which they are to play. Next draw a large circle, in the centre of which draw a smaller one, placing the number 100 within it. The space between the inner and outer circles must be divided into parts, each having a number, as shown in the following diagram:—



This having been done, the first player closes his eyes, takes the pencil and places his hand over the slate, the point of the pencil just touching it. He then repeats the following rhyme, moving the pencil round and round while doing so:—

Tit, tat, toe,
My first go,
Four jolly butcher boys
All in a row.
Stick one up,
Stick one down,
Stick one in
The old man's crown.

At the word "crown" the player must keep the point of the pencil firmly on the slate, and open his eyes. If the pencil is not within the circle, or if within but with the point of the pencil resting upon a line, then the player gives the pencil to the next player, having scored nothing.

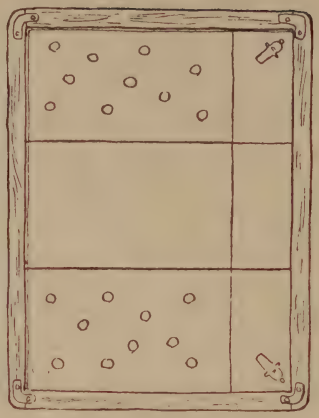
If, on the contrary, at the end of the rhyme, the pencil is found to be resting in a division of the circle, for instance, marked "70," that number is placed beneath the player's name and the section is struck through by drawing a line across it. If afterwards the pencil rest in a division of the circle that has been struck out, the player loses his turn in the same way as if the pencil were not in the circle at all, or had rested upon a line of the diagram.

The game continues until all the divisions of the circle have been scored out, when the numbers gained by each of the players are added up, and the one who has scored the highest number of points wins the game.

Rival Armies.

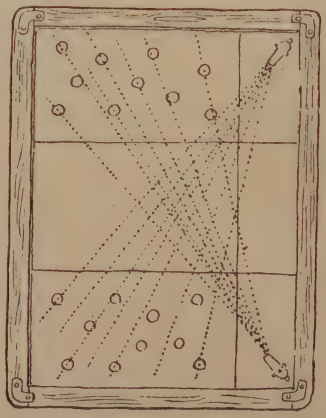
Take a slate and divide it, first of all, into three equal parts by drawing lines across it with a pencil. Then subdivide the two end sections as per diagram, the larger division being occupied by the army which is composed of "o's" and the smaller division by a cannon, as shown in the first diagram.

Each player is then provided with a pencil that is sharply pointed and the game begins. No. 1, placing the point of his pencil on the spot denoted by the cannon, draws it quickly across the slate



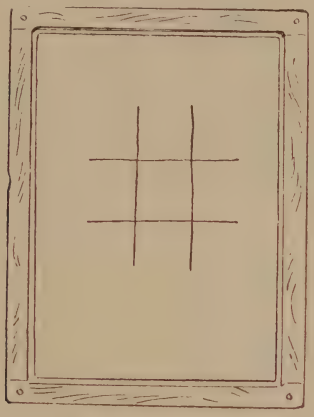
in the direction of No. 2's army. The pencil naturally leaves a line to mark the track, and if this mark passes through any of the "men" of No. 2's army, they are to be considered shot, and are out of action.

Then it is No. 2's turn to fire with the pencil, and so the game goes on until all the men on one side are dead. The track of the pencil must be *straight* or *curved;* any shot in which there is an angle does not count. Here is another diagram, showing the slate *after* the battle is over, No. 1 having won the game.

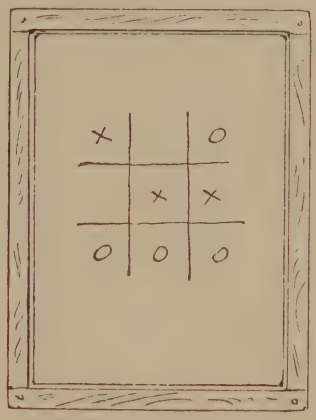


Noughts and Crosses.

This is a game every boy or girl thoroughly enjoys. Take a slate and with a pencil draw four cross lines as shown below:—



Two persons only can play at this game, one player taking "noughts," the other "crosses." The idea is for the one player to try and draw three "noughts" in a line before the other player can do the same with three "crosses." Supposing the player who has chosen the "noughts" commences, and places his "O" in the right-hand top corner, the player who has taken the "crosses" would perhaps place an "X" in the left-hand top corner. The next "O" would be placed in the bottom left-hand corner; then to prevent the line of three "noughts" being completed, the second player would place his "X" in the centre square. A "O" would then be immediately placed in the right-hand bottom corner, so that wherever the "X" was placed by the next player, the "noughts" would be bound to win. Say, for instance, the "X" was placed in the centre square on the right-hand side, the place for the "O" to be put would be the centre square at the bottom, thus securing the game. The diagram would then appear as follows:—



CARD GAMES.

Speculation.

Speculation is a game at which any number of persons may play. The stakes are made with counters or nuts, and the value of the stakes is settled by the company. The highest trump in each deal wins the pool.

When the dealer has been chosen, he puts, say, six counters in the pool and every other player puts four; three cards are given to each person, though they must be dealt one at a time; another card is then turned up, and called the trump card. The cards must be left upon the table, but the player on the left-hand side of the dealer turns up his top card so that all may see it. If it is a trump card, that is to say, if it is of the same suit as the card the dealer turned up, the owner may either keep his card or sell it, and the other players bid for it in turn. Of course, the owner sells it for the highest price he can get.

The next player then turns up his card, keeps it or sells it, and so the game goes on until all the cards have been shown and disposed of, and then the player who holds the highest trump either in his own hand or amongst the cards he has bought takes the pool, and there is another deal.

Should none of the other players have a trump card in his hand, and the turn-up card not having been purchased by another player, the dealer takes the pool.

If anyone look at his cards out of turn he can be made to turn all three up, so that the whole company can see them.

All Fours.

This game takes its name from the four chances or points of which it consists, namely, "High," "Low," "Jack," and "Game." It may be played by two or four players, but the same rules apply to each.

The four points, which have been already mentioned, count as follows: "High," the highest trump out; the holder scores one point. "Low," the lowest trump out; the original holder of it scores one point, even if it is taken by his adversary. "Jack," the knave of trumps; the holder scores one point, unless it be won by his adversary, in which case the winner scores one. "Game," the greatest number of tricks gained by either party; reckoning for each Ace *four* towards game, each King *three* towards game, each Queen *two* towards game, each Knave *one* towards game, each Ten *ten* towards game.

The other cards do not count towards game; thus it may happen that a deal may be played without either party having any to score for "Game."

When the players hold equal numbers, the dealer does not score.

Begging is when the player next the dealer does not like his cards and says, "I beg," in which case the dealer must either let him score one, saying, "Take one," or give three more cards from the pack to all the players and then turn up the next card for trumps; if the trump turned up is the same suit as the last, the dealer must give another three cards until a different suit turns up trumps. In playing this game the ace is the highest card and the deuce (the two) is the lowest.

Having cut and shuffled a pack of cards, the dealer gives six to each player. If there be two playing, he turns up the thirteenth card for trumps; if four are playing, he turns up the twenty-fifth. Should the turn-up be a knave, the dealer scores one point. The player next the dealer looks at his hand and either holds it or "begs," as explained above.

The game then begins by the player next the dealer leading a card, the others following suit, the highest card taking the trick, and so on until the six tricks have been won. When the six tricks are played, the points are taken for High, Low, Jack, and Game.

Should no player have either a court card or a ten, the player next the dealer scores the point for the game. If only one trump should be out, it counts both High and Low to the player who first has it. The first great thing in this game is to try and win the knave; next you must try and make the tens; and you must also try and win the tricks.

The Lady of Coventry.

The cards are dealt out to the players, and the one next to the dealer begins the game, which consists in playing four corresponding cards in succession.

For instance, if the first player put down a six, he says: "Here's a good six, what say ye to me?"

If the player next him has another six, he puts it down and replies: "Here's another good as he!"

If he has no six he loses his turn, which passes on to the next one who has. When the second six has been put down, the third must be played, the player saying: "Here's the best of all the three!" When the fourth has been put down the player says: "Here's the Lady of Coventry!"

The fourth player then begins again with another number. The person who is first out wins from the others a counter for every card they hold. A player usually leads a number of which he has more than one. If he has two three's he would play one, but he must wait till his turn comes round to play the other.

Snap.

The pack of cards is dealt round, face downwards, and each player packs his cards together, without looking at them, and then places them in front of him.

The first player then turns up the top card of his pack, the next does the same, and so on in turn, but, as soon as a player turns up a card corresponding in number to the one already lying, uncovered, on the table, one of the two to whom the cards belong cries, "Snap."

Whichever succeeds in saying it first takes, not only the snap card of the other player, but all the cards he has already turned up, and also those he has himself turned up. The cards he wins must be placed at the bottom of his own pack.

The one who succeeds in winning all the cards wins the game. It is necessary to be very attentive and very quick if you want to be successful at this game.

There is a game very similar to the above called "Animal Snap." Each player takes the name of an animal, and

instead of crying "Snap," he must cry the name of the animal chosen by the player who turned up the last card. For instance, suppose a five be turned up and a player who has chosen the name of "Tiger" turn up another five, instead of crying "Snap," "Tiger" would be called if "Tiger" did not succeed in crying the other player's name first.

Snip, Snap, Snorum.

This is a first-rate game and very exciting. Any number of players may take part in it, and the whole of the fifty-two cards are dealt out.

Each player has five counters, and there is a pool in the middle, which is empty at the commencement of the game.

The first player plays a card—say it is a six—then the one next him looks through his cards, and if he has another six he puts it down, and says, "Snip"; the first player must then pay a counter into the pool.

If the next player should chance to have another six he plays it and says, "Snap," and the one who is snapped must pay in his turn, but the fine is increased to two counters. Should the fourth player have the fourth six, he plays it, and says, "Snorum," and the third player must now pay; his fine is three counters to the pool. No person may play out of his turn, and everyone must "snip" when it is in his power. When anyone has paid the whole of his five counters to the pool he retires from the game; the pool becomes the property of the one whose counters last the longest.

Old Maid.

From a pack of cards take out one queen, shuffle the cards and deal them, face downwards, equally amongst all the players. The cards should then be taken, the pairs sorted out and thrown upon the table. By "pairs" is meant two kings, or two fives, and so on. When all the pairs have been sorted out, the dealer offers the remainder of his cards to his left-hand neighbour, who draws any card he chooses to select, though he is only allowed to see the backs of them. The player who has drawn then looks at the card to see if he can pair it with one he holds in his hand: if he can, he throws out the pair; if not, he must place it with his other cards. It is now his turn to offer his cards to his neighbour, and so the game goes on until all the cards are paired, except, of course, the odd card which is the companion to the banished queen. The holder of this card is "the old maid."

Pope Joan.

This amusing game is for any number of players, and is played with a wooden board which is divided into compartments or pools, and can be bought cheaply at any toy-shop for a small sum. Failing a board, use a sheet of paper, marked out in squares.

Before dealing, the eight of diamonds is taken out of the pack, and the deal is settled by cutting the cards, and whoever turns up the first knave is dealer.

The dealer then shuffles the cards and his left-hand neighbour cuts them. The dealer must next "dress the board,"

Green Gravel
Yellow Gravel
Brick Clay
Oats & Beans.
Silty
"
Clay

that is, he must put counters into the pools, which are all marked differently. This is the way to dress the board:—One counter to each ace, king, queen, knave, and game, two to matrimony, (king and queen), two to intrigue (queen and knave), and six to the nine of diamonds, which is the Pope. On a proper board, you will see these marked on it.

The cards are now dealt round to the players, with the exception of one card, which is turned up for trumps, and six or eight, which are put aside to form the stops; the four kings and the seven of diamonds are also always stops.

If either ace, king, queen, or knave happen to be turned up for trumps, the dealer may take whatever is in the compartment with that mark; but when Pope is turned up for trumps the dealer takes all the counters in Pope's compartment as well as those in the "game" compartment, besides a counter for every card dealt to each player, which must of course be paid by the players. There is then a fresh deal.

It is very seldom, however, that Pope does turn up for trumps; when it does not happen, the player next to the dealer begins to play, trying to get rid of as many cards as possible. First he leads cards which he knows will be stops, then Pope, if he has it, and afterwards the lowest card in his suit, particularly an ace, for that can never be led up to. The other players follow when they can; for instance, if the leader plays the two of diamonds, whoever holds the three plays it, someone follows with the four, and so on until a stop occurs; whoever plays the card which makes a stop becomes leader and can play what he chooses.

This goes on until some person has parted with all his cards, by which he wins the counters in the "game" compartment and receives from the players a counter for every card they hold. Should anyone hold the Pope he is excused from paying, unless he happens to have played it.

Whoever plays any of the cards which have pools or compartments takes the counters in that pool. If any of these cards are not played the counters remain over for the next game.

Beggar My Neighbour.

The cards are dealt equally to the players. The first player puts down a card, face upwards, upon the table. If it be a common card, that is, a one, two, or three, or anything but a picture card or an ace—his neighbours put down in turn their cards until a court card (that is a picture card or an ace) turns up.

If at last an ace be played, the neighbour of the one who plays it must pay him four cards, if a king, three cards, if a queen two, and if a knave one. The one who played the court card also takes all the cards that have been played, and puts them under his own pack. If, however, in paying for a court card, one of the players puts down another court card, then his neighbour must pay *him*, and he takes the whole pack instead of the previous player. Sometimes, it happens that a second player, in paying, puts down a court card, and the third player in paying him puts down another, and so on, until perhaps the fourth or fifth player actually gets the cards in the end.

"I Suspect You."

This game may be played by any number of persons. As soon as the cards have been dealt and the players have examined their hands, the one on the left of the dealer plays the lowest card he has (the ace counting lowest). He must place the card face downwards on the table, at the same time calling out what it is. The next player also puts down a card, face downwards, and calls the next number; for instance, if No. 1 puts down a card and says, "One," No. 2 says, "Two," No. 3, "Three," and so on.

It is not necessary for the card laid down to be actually the one called out. The fun of the game is to put down the wrong card without anyone suspecting you. Naturally, it is not often that the cards run straight on, as no one may play out of turn, and if one player thinks another has put down the wrong card, he says: "I suspect you." The player must then show his card, and if it should not be the one he said, he must take all the cards laid down and add them to his pack; if, however, the card happens to be the right one, then the accuser must take the cards. The player who first succeeds in getting rid of his cards wins the game.

Riddles.

Few children think they will ever tire of playing games; but all the same, towards the end of a long evening, spent merrily in dancing and playing, the little ones begin to get too weary to play any longer, and it is very difficult to keep them amused.

Then comes the time for riddles! The children can sit quietly round the room, resting after their romps and laughter, and yet be kept thoroughly interested, trying to guess riddles.

It is, however, very difficult to remember a number of good and laughable ones, so we will give a list of some, which will be quite sufficient to puzzle a roomful of little folk for several hours.

— Why are weary people like carriage-wheels?—Answer: Because they are tired.

An old woman in a red cloak was passing a field in which a goat was feeding. What strange transformation suddenly took place?—Answer: The goat turned to butter (butt her), and the woman into a scarlet runner.

— Why does a duck go into the water?—Answer: For divers reasons.

Spell "blind pig" in two letters?—P G; a pig without an I.

Which bird can lift the heaviest weights?—The crane.

Why is a wise man like a pin?—He has a head and comes to a point.

— Why is a Jew in a fever like a diamond?—Because he is a Jew-ill.

Why may carpenters reasonably believe there is no such thing as stone?—Because they never saw it.

— What is that which is put on the table and cut, but never eaten?—A pack of cards.

Why is a joke like a chicken?—Because it contains a merry-thought.

When does a farmer double up a sheep without hurting it?—When he folds it.

— What lives upon its own substance and dies when it has devoured itself?—A candle.

— Why is a dog biting his tail like a

good manager?—Because he makes both ends meet.

What thing is it that is lower with a head than without one?—A pillow.

Which is the left side of a plum-pudding?—That which is not eaten.

What letter of the alphabet is necessary to make a shoe?—The last.

If all the seas were dried up, what would everybody say?—We haven't a notion (an ocean).

Why is it certain that "Uncle Tom's Cabin" was not written by the hand of its reputed author?—Because it was written by Mrs. Beecher's toe (Stowe).

Why is a fishmonger never generous?—Because his business makes him sell fish (selfish).

What is that which works when it plays and plays when it works?—A fountain.

What is that from which you may take away the whole and yet there will be some remaining?—The word wholesome.

Why are fowls the most economical things a farmer can keep?—Because for every grain they give a peck.

What coin doubles its value by taking away a half of it?—Halfpenny.

Why is it dangerous to walk in the meadows in spring-time?—Because the trees are shooting and the bulrush is out (bull rushes out).

Why is a vine like a soldier?—Because it is listed and has ten drills (tendrils) and shoots.

Why is an opera-singer like a confectioner?—Because she deals in ice-creams (high screams).

If a man who is carrying a dozen glass lamps drops one, what does he become?—A lamp lighter.

What belongs to yourself, but is

used more by your friends than by yourself?—Your name.

Why is a spider a good correspondent?—Because he drops a line at every post.

When is the clock on the stairs dangerous?—When it runs down.

Why is the letter "k" like a pig's tail?—Because it comes at the end of pork.

What is the keynote to good manners?—B natural.

Why is a five-pound bank-note much

more profitable than five sovereigns?—Because when you put it in your pocket you double it, and when you take it out you will find it in-creases.

Why is a watch like a river?—Because it doesn't run long without winding.

What is that which flies high, flies low, has no feet, and yet wears shoes?—Dust.

When has a man four hands?—When he doubles his fists.

What trees has fire no effect upon?—Ash-trees; because when they are burned, they are ashes still.

What is the difference between a schoolmaster and an engine-driver?—One minds the train and the other trains the mind.

A man had twenty sick (six) sheep and one died: how many were left?—19.

What is that which everybody has seen but will never see again?—Yesterday.

Which is the best day for making a pancake?—Friday.

Which is the smallest bridge in the world?—The bridge of your nose.

What four letters would frighten a thief?—O I C U.

What is that which goes from London to York without moving?—The road.

Which is easier to spell—fiddle-de-dee or fiddle-de-dum?—Fiddle-de-dee, because it is spelt with more "e's."

When may a chair be said to dislike you?—When it can't bear you.

What animal took most luggage into the Ark, and which two took the least?—The elephant, who took his trunk, while the fox and the cock had only a brush and a comb between them.

Which of the English kings has most reason to complain of his washerwoman?—King John, when he lost his baggage in the Wash.

If a bear were to go into a linen-draper's shop, what would he want?—He would want muzzlin'.

Why is B like a hot fire?—Because it makes oil Boil.

Why was the first day of Adam's life the longest?—Because it had no Eve.

If an egg were found on a music-stool, what poem would it remind you of?—"The Lay of the Last Minstrel."

Why is a schoolmaster like a shoe-black?—Because he polishes the understandings of the people.

Why is a washerwoman like a navigator?—Because she spreads her sheets, crosses the line, and goes from pole to pole.

Why is an author the queerest animal in the world?—Because his tale comes out of his head.

Why is it that a tailor won't attend to business?—Because he is always cutting out.

When can a horse be sea-green in colour?—When it's a bay.

Why were gloves never meant to sell?—Because they were made to be kept on hand.

When are we all artists?—When we draw a long face.

Why are watch-dogs bigger by night than by day?—Because they are let out at night and taken in in the morning.

When is a tradesman always above his business?—When he lives over his shop.

Which is the liveliest city in the world?—Berlin; because it's always on the Spree.

Why is a water-lily like a whale?—Because they both come to the surface to blow.

Why is a shoemaker the most industrious of men?—Because he works to the last.

What is book-keeping?—Forgetting to return borrowed volumes.

Why is scooping out a turnip a noisy process?—Because it makes it hollow.

Why are teeth like verbs?—Because they are regular, irregular, and defective.

What ships hardly ever sail out of sight?—Hardships.

When is an artist a dangerous person?—When his designs are bad.

Why are tortoiseshell-combs like citadels?—They are for-tresses.

Why is the Isthmus of Suez like the first "u" in cucumber?—Because it is between two "c's" (seas).

What motive led to the invention of railroads?—The loco-motive.

Why are deaf people like Dutch cheeses?—Because you can't make them here.

When is the best time to get a fresh egg at sea?—When the ship lays to.

Who was the first whistler?—The wind.

What tune did he whistle?—Over the hills and far away.

Why need a traveller never starve in the desert?—Because of the sand which is (sandwiches) there.

Why is sympathy like blindman's-buff?—Because it is a fellow feeling for a fellow creature.

If a Frenchman were to fall into a tub of tallow, in what word would he express his situation?—In-de-fat-i-gabble. (Indefatigable.)

Why is a dinner on board a steamboat like Easter Day?—Because it is a movable feast.

Why is a little man like a good book?—Because he is often looked over.

Why is a pig in a parlour like a house on fire?—Because the sooner it is put out the better.

What is the difference between a soldier and a bombshell?—One goes to war, the other goes to pieces.

Why is it dangerous to sleep in a train?—Because every train runs over all the sleepers on the line.

Spell "enemy" in three letters?—F O E.

Which is the only way that a leopard can change his spots?—By going from one spot to another.

Why did Eve never fear the measles?—Because she'd Adam.

When is a tall man a little short?—When he hasn't got quite enough cash.

What houses are the easiest to break into?—The houses of bald people; because their locks are few.

Why is a watch the most difficult thing to steal?—Because it must be taken off its guard.

Why is there never anybody at home in a convent?—Because it is an (n)uninhabited place.

Why does a person who is not good-looking make a better carpenter than one who is?—Because he is a deal plainer.

What is the best tree for preserving order?—The birch.

Why is shoemaking the easiest of trades?—Because the boots are always soled before they are made.

What plant stands for No. 4?—IV.

How can a gardener become thrifty?—By making the most of his thyme, and by always putting some celery in the bank.

Why is it probable that beer was made in the Ark?—Because the kangaroo went in with hops, and the bear was always bruin.

"What was the biggest thing you saw at the World's Fair?" asked a wife of her husband.—"My hotel bill!" said he.

Why is C like a schoolmistress?—Because it forms lasses into classes.

What is that which never asks any questions and yet requires many answers?—The street-door.

If a man bumped his head against the top of a room, what article of stationery would he be supplied with?—Ceiling whacks. (Sealing-wax.)

Which is the longest word in the English language?—Smiles; because there is a mile between the first and last letters.

Which is the oldest tree in England?—The Elder Tree.

How many sides are there to a tree?—Two, inside and out.

What is that which happens twice in a moment and not once in a thousand years?—The letter M.

Which sea would a man most like to be in on a wet day?—A dry attic. (Adriatic.)

Why is coffee like an axe with a dull edge?—Because it must be ground before it is used.

What is the difference between a bottle of medicine and a troublesome boy?—One is to be well shaken before taken, and the other is to be taken and then shaken.

What makes more noise than a pig under a gate?—Two pigs.

When is a door not a door?—When it is a-jar.

What is the difference between a naughty boy and a postage-stamp?—Because one you stick with a lick, and the other you lick with a stick.

Why did William Tell shudder when he shot the apple from his son's head?—Because it was an arrow escape for his child.

What is that which the more you take from it the larger it grows?—A hole.

What is the best land for little kittens?—Lapland.

Why should a man always wear a watch when he travels in a waterless desert?—Because every watch has a spring in it.

Of what trade is the sun?—A tanner.

What relation is a doormat to a door?—Step-fa(r)ther.

What is that which you cannot hold ten minutes, although it is as light as a feather?—Your breath.

What is the worst weather for rats and mice?—When it rains cats and dogs.

What is that which never uses its teeth for eating purposes?—A comb.

When are two apples alike?—When pared.

What is the difference between a blind man and a sailor in prison?—One cannot see to go and the other cannot go to sea.

Why is a plum-cake like the ocean?—Because it contains so many currants.

What pudding makes the best cricketer?—A good batter.

When is a sailor not a sailor?—[illegible]hen he's a-board.

Why is the snow different from Sunday?—Because it can fall on any day in the week.

What trade would you mention to a short boy?—Grow sir (grocer).

What tree is nearest the sea?—The beech.

Why is a game of cards like a timber-yard?—Because there are always a great many deals in it.

Why is a tight boot like an oak tree?—Because it produces a corn (acorn).

Why is a city in Ireland likely to be the largest city in the world?—Because each year it is Dublin (doubling).

What is the easiest way to swallow a door?—Bolt it.

Why could a negro slave not be caught if he ran away?—Because he would be sure to keep dark at all times.

Why is a dancing-master like a tree?—Because of his bows (boughs).

Name a word of five letters from which if you take two but "one" remains.—Stone.

Why is A like twelve o'clock?—It is the middle of "day."

When is a man thinner than a lath?—When he is a-shaving.

The Cushion Dance.

The children first of all divide themselves into two parties. They then form a ring, and commence dancing round a hassock which is placed, end upwards, in the middle of the room. Suddenly one party endeavours to pull the other party forward, so as to force one of their number to kick the hassock and upset it.

The player who has been unfortunate enough to touch the hassock has then to leave the circle. The game proceeds until only two remain; if these two happen to be boys the struggle is generally prolonged, as they can so easily jump over the hassock, and avoid kicking it.

Thought Reading.

This is a very good game, which always causes considerable amusement, and if skilfully carried out will very successfully mystify the whole company.

It is necessary that the player who is to take the part of thought-reader should have a confederate, and the game is then played as follows.

The thought-reader, having arranged that the confederate should write a certain word, commences by asking four members of the company to write each a word upon a piece of paper, fold it up in such a manner that it cannot be seen, and then to pass it on to him. The confederate, of course, volunteers to make one of the four and writes the word previously agreed upon, which is, we will suppose, "Hastings."

The thought-reader places the slips of paper between his fingers, taking care to put the paper of his confederate between the third and little finger; he then takes the folded paper from between his thumb and first finger and rubs it, folded as it is, over his forehead, at each rub mentioning a letter, as H. rub, A. rub, S.T.I.N.G.S., after which he calls out that some lady or gentleman has written "Hastings." "I did," replies the confederate.

The thought-reader then opens the paper, looks at it, and slips it into his pocket; he has, however, looked at one of the other papers.

Consequently he is now in a position to spell another word, which he proceeds to do in the same manner, and thus the game goes on until all the papers have been read.

"I Point."

It is necessary in this game for the player acting the part of guesser to have a confederate; he is then able to leave the room, and on his return to mention what person was pointed at during his absence. It is done in this way:—It is agreed between the guesser and his confederate that whoever speaks last before the door is closed upon the guesser shall be the person who is to be pointed at. It is very seldom that anyone discovers this trick.

The Farmyard.

This game, if carried out properly, will cause great amusement. One of the party announces that he will whisper to each person the name of some animal, which, at a given signal, must be imitated as loudly as possible. Instead, however, of giving the name of an animal to each, he whispers to all the company, with the exception of one, to keep perfectly silent. To this one he whispers that the animal he is to imitate is the donkey. After a short time, so that all may be in readiness, the signal is given. Instead of all the party making the sounds of various animals, nothing is heard but a loud bray from the one unfortunate member of the company.

"Change Seats: the King's Come."

In this game as many seats are placed round the room as will seat all the players but one. This one stands in the middle of the room, repeating

the words: "Change seats, change seats"; but no one moves unless he says: "Change seats: *the king's come.*"

Then all must change seats. In the bustle the one standing can generally manage to secure a seat, when the person left out must take his place.

The person in the centre may tell a story if he chooses, bringing in the words: "Change seats," occasionally, and sometimes he may say slily: "The king's not come," when everyone should, of course, remain seated; but some are sure to mistake the words for "The king's come," and jump up, when the centre player can slip into a seat.

Diamond Ring.

The players sit in a circle with their hands placed palm to palm, the little

fingers downwards, between the knees. One of the company is chosen to act the part of maid. She takes a ring between her palms, which she keeps flat together in the same way as the rest. She then visits each person in turn and places her hands between the palms of each, so that she is able to slip the ring into someone's hands without the others knowing. When she has visited each she touches one child, and says:—

"My lady's lost her diamond ring;
I fix upon you to find it."

The child touched must then guess who has the ring. If she guess correctly she becomes the maid; if not, she must pay a forfeit. The maid then touches someone else and repeats the two lines given above. Each guesser may be allowed three trials.

Grand Mufti.

One of the company is chosen as Grand Mufti. The others then form a circle with the Grand Mufti in the centre, and every action which he performs, if preceded by the words: "Thus says the Grand Mufti," must be imitated by every member of the circle.

The Grand Mufti, in order to lead one of the company astray, will sometimes omit to say the words: "Thus says the Grand Mufti"; in this case if any member of the company imitate his action, he is compelled to pay a forfeit.

The Forbidden Letter.

The idea of this game is to try how many sentences can be spoken without containing a certain letter which has been agreed upon. Supposing, for instance, the letter "f" is not to be introduced, the first player might ask: "Is this a new game to you?" The second player could answer: "Oh, no! I played it years ago when quite a youngster."

He would perhaps turn to the third player, and ask: "You remember it, do you not?" The third player might answer: "Yes, but we used to play it differently." This player, having used a word with an "f" in it, must pay a forfeit and remain out.

The answers must be given at once, without hesitation, and the player who avoids for the greatest length of time using a word containing the forbidden letter wins the game.

Bogey at the Well.

One of the party is chosen for Bogey and hides in a corner of the room, where the well is supposed to be. The other children are the mother and her children.

The eldest daughter says: "Mother, mother, please give me a piece of bread-and-butter."

Mother: "Let me look at your hands first." (Daughter shows her hands.) "Why, they are very dirty."

Daughter: "I will go to the well and wash them."

She goes to the corner, when the Bogey peeps out and makes a noise at her. She rushes back, crying out: "Mother, mother, I have seen a Bogey."

Mother: "Nonsense, child! It was only a sheet hung out to dry. Go again."

The child goes again, when the same thing happens, and she returns, saying: "Mother, mother, I have seen a Bogey."

Mother: "Nonsense, child! We will take a candle and all go together."

The mother takes a stick or something to represent a candle, and they all go towards the corner, when the Bogey rushes out and tries to catch one of them. The one caught then becomes Bogey.

"How Many Nuts Do I Hold Here?"

One child takes a few small nuts between his hands, so that they rattle loosely when he shakes them. He must then strike his closed hands upon his knee and the other players guess, in turn, how many nuts he holds. The various guesses must be put down on paper, and when all have had a turn the first player opens his hands and shows how many nuts he holds. He must then pay to each who guessed correctly the number guessed; but those who guessed incorrectly must pay him.

Flowers.

The company divides itself into equal sides, and each side must have a "home" in opposite corners of the room.

The sides retire to their own "homes," and one side privately chooses a flower, then crosses over to the other corner and gives the initial letter of that flower. The children on the second side must try and guess the name of the flower, and when they have done so they catch as many as they can of the opposite side before they reach their "home."

Those caught must go over to the other side, and the game goes on until one side has won all the children. The sides take it in turns to give the name of the flower. This game may also be played in the garden.

Magic Writing.

In this game a confederate is necessary. The player states to the company,

after a few remarks on ancient sign-language, that he is able to read signs made with a stick on the floor, and agrees to leave the room whilst the company decide upon some word or sentence.

The game is played as follows:—It is agreed by the player and his confederate that one tap on the floor shall represent A, two taps E, three taps I, four taps O, and five taps U, and that the first letter of each remark the confederate makes shall be one of the consonants of the word or sentence decided upon by the company. The consonants must be taken in order. On the player's return, supposing the word chosen to be "March," his confederate would commence:—"Many people think this game a deception" (initial letter M). One tap on the floor (A). "Really it is very simple" (initial letter R). "Coming to the end soon" (initial letter C). "Hope it has been quite clear" (initial letter H).

A few more signs are made so as not to finish too abruptly, and the player then states the word to be "March." If carefully conducted, this game will interest an audience for a considerable time.

Fox and Geese.

One of the party, called the Fox, goes to one end of the room, and the rest of the children arrange themselves in a ring, one behind the other, the tallest first and the smallest last. The first one is called Mother Goose. The game begins by a conversation between the Fox and Mother Goose. "What are you after this fine morning?" says she. "Taking a walk," the Fox answers. "What for?" "To get an appetite for breakfast." "What will you have for breakfast?" "A nice fat goose." "Where will you get it?" "Well, as your geese are so handy I will take one of them." "Catch one if you can."

Mother Goose then stretches out her arms to protect her geese and not let the Fox catch one. The Fox tries to dodge under, right and left, until he is able to catch the last of the string. Of course, the brood must try and keep out of reach of the Fox. As the geese are caught they must go over to the den of the Fox, and the game continues until all are caught.

"I Sell My Bat, I Sell My Ball."

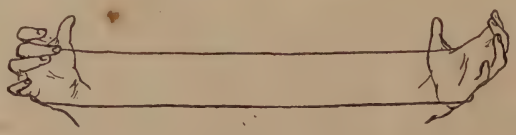
A ring is formed with one child in the middle, who is called the "drummer-man." Whatever this child does the others mimic, moving round as they do so, and singing the following words:—

"I sell my bat, I sell my ball,
I sell my spinning-wheel and all;
And I'll do all that e'er I can
To follow the eyes of the drummer-man."

Anyone who does not at once imitate the "drummer-man" must pay a forfeit and take his place as "drummer-man."

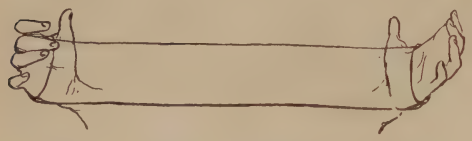
Cat's Cradle.

Take a piece of string and knot the ends together and slip it over your hands, as in Fig. 1.

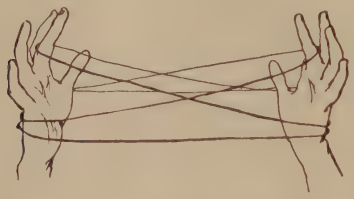


A Game of Cat's Cradle.

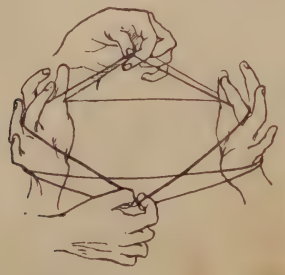
Next wind the string round your hands, not including the thumb, as in Fig. 2.



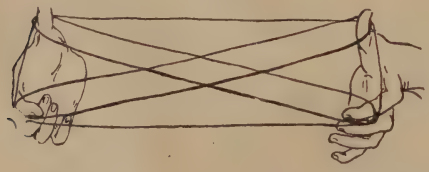
Slip the second fingers through the string on your hands and you have your cats' cradle, as in Fig. 3.



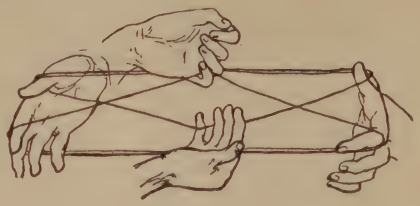
You must now ask a second person to put his thumbs and first fingers through the cradle, as in Fig. 4.



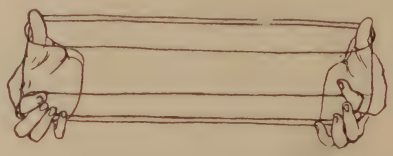
Draw out the string and take it under the cradle, and you will have Fig. 5.



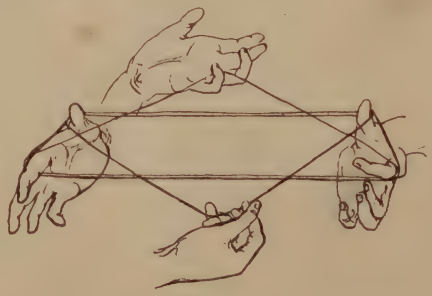
Slip the thumbs and first fingers again into the side [illegible]s of the cradle, draw the string sideways and take it under the cradle, and you will have Fig. 6.



Now curl the little fingers round the string, slipping one under the other as shown, and draw out the side pieces.



Slip the thumb and first fingers under the side string, bring them up the middle, and you have your original cat's cradle again.



Personations.

To play this game the company seat themselves in a circle, whilst one of the players commences to describe some person with whom most of the other players are familiar, and continues until one or other of the company is able to guess from the description who the person may be.

The one guessing correctly then

commences to describe someone. If, however, the company are unable to make a correct guess the player goes on until someone is successful.

Giant.

This game must be arranged in the nature of a surprise for the company assembled. The giant is formed by two young gentlemen, one of whom seats himself on the shoulders of his friend. A large cloak should then be thrown over them, to make it appear as if it were only one person, and the top gentleman might wear a mask to prevent recognition. The giant then enters the room and commences dancing. Great amusement is afforded the little folk by this game.

Honey Pots.

For little ones there is scarcely a more popular game than "Honey Pots." Small children of three and four can be included in this game, but there should be two bigger children for the "Buyer" and the "Merchant." The children, with the exception of the Buyer and Merchant, seat themselves upon the floor of the room, with their knees raised and their hands clasped together round them. These children are called "Honey Pots." The Merchant and the Buyer then talk about the quality and quantity of the Honey, and the price of each Pot. It is agreed that the price to be paid shall be according to the weight of the "Honey" and the "Pot." The children are carefully "weighed" by raising them two or three times from the floor and swinging them by their arms, one arm being held by the Merchant and the other by the Buyer.

When the "Honey Pots" are all weighed the Buyer says he will purchase the whole of the stock, and asks the Merchant to help him carry the Pots home. Then the Merchant and the Buyer carry the children one by one to the other end of the room.

When all are safely at the Buyer's house, the Merchant goes out of the room, but suddenly returns and says to the Buyer: "I believe you have carried off my little daughter in one of the Honey Pots." The Buyer replies: "I think not. You sold me all the Pots full of Honey, but if you doubt me you can taste them."

The Merchant then pretends to taste the Honey, and after having tried two or three Pots exclaims: "Ah! this tastes very much like my little daughter." The little girl who represents the Honey Pot chosen by the Merchant then cries out: "Yes, I am your little girl," and immediately jumps up and runs away, the Buyer at the same time endeavouring to catch her.

When the one Honey Pot runs away all the others do the same, the Buyer catches whom he can, and the game recommences.

Cock Fighting.

This is a most amusing game, and although only two boys can play at it at one time they will keep the rest of the company in roars of laughter. The two who are to represent the "cocks" having been chosen, they are both seated upon the floor.

Each boy has his wrists tied together with a handkerchief, and his legs secured just above the ankles with another handkerchief; his arms are then passed over his knees, and a broomstick is pushed over one arm, under both knees, and out again on the other side over the other arm. The "cocks" are now considered ready for fighting, and are carried into the centre of the room, and placed opposite each other with their toes just touching. The fun now commences.

Each "cock" tries with the aid of his toes to turn his opponent over on his back or side.

The one who can succeed in doing this first wins the game.

It often happens that both "cocks" turn over at the same time, when the fight commences again.

Frog in the Middle.

One child is seated on the ground with his legs under him whilst the other players form a ring round him. They then pull him about and give him little pushes, and he must try and catch one without rising from the floor.

The child who is caught takes the middle, whilst the frog joins the circle.

"What's my Thought like?"

The players sit in a circle and one of them asks the others: "What's my thought like?" One player may say: "A monkey"; the second: "A candle"; the third: "A pin"; and so on. When all the company have compared the thought to some object, the first player tells them the thought—perhaps it is "the Cat"—and then asks each, in turn, why it is like the object he compared it to.

"Why is my cat like a monkey?" is asked. The other player might answer: "Because it is full of tricks." "Why is my cat like a candle?" "Because its eyes glow like a candle in the dark." "Why is my cat like a pin?" "Because its claws scratch like a pin."

Anyone who is unable to explain why the thought resembles the object he mentioned must pay a forfeit.

Games with the Alphabet.

It is necessary for these games that a large boxful of letters should be provided, which can be purchased at any toy-store or made by the young people themselves by being cut out of newspapers. The children should seat themselves round the table; the letters should then be well shuffled and dealt round to the players. Each child has to form a word or sentence out of the letters which he has received. Another variation is to select a long word, and then in a given time to try to form several words from it. Names of well-known men, places, etc., can also be given. These games are not only amusing, but serve at the same time to instruct the young folk.

The Spelling Game.

Each player in this game has what are called three "lives," or chances. When the company is seated in a circle, the first player mentions a letter as the beginning of a word. The game is for each of the company, in turn, to add a letter to it, keeping the word unfinished as long as possible.

When a letter is added to the former letters and it makes a complete word, the person who completed it loses a "life." The next player then begins again.

Every letter added must be part of a word, and not an odd letter thought of on the spur of the moment. When there is any doubt as to the letter used by the last player being correct, he may be challenged, and he will then have to give the word he was thinking of when adding the letter. If he cannot name the word, he loses a "life"; but if he can, it is the challenger who loses.

This is an example of how the game should be played. Supposing the first player commences with the letter "p"; the next, thinking of "play," would add an "l"; the next an "o," thinking of "plough"; the next person, not having either of these words in his mind, would add "v"; the next player, perhaps, not knowing the word of which the previous player was thinking, might challenge him, and would lose a "life" on being told the word was "plover." The player next in turn would then start a new word, and perhaps put down "b," thinking of "bat," the next, thinking, say,

that the word was "bone," would add an "o," the next player would add "n"; the player whose turn it would now be, not wanting to lose a "life" by finishing the word, would add another "n"; the next player for the same reason would add "e," and then there would be nothing else for the next in turn to do but to complete the word by adding "t" and thus losing a "life."

It will be seen that there are three ways of losing a "life." First, the player may lay down a letter, and on being challenged be unable to give the word. Secondly, he may himself challenge another player who is not at fault. Thirdly, he may be obliged to add the final letter to a word, and so complete it.

This is a most amusing game for a large party, for as the different persons lose their three "lives" the players gradually dwindle down to two or three, when it gets very exciting to see who will be the last person left in, for he or she will be declared the winner.

Wonderment.

It is necessary that two only of the party should have a knowledge of this game, and then "wonderment" is sure to be the result.

The two players agree that a certain word shall be regarded as a signal word. As an illustration, imagine this word to be "and."

One of the players asserts his belief that he is gifted with second sight, and states that he is able, through a closed door, to name any article touched by any person in sympathy with him, notwithstanding the said person may attempt to mystify him by mentioning a lot of other articles. He then chooses his confederate, as being one with whom he may be in sympathy, and goes outside.

The player in the room then proceeds to call out, perhaps, as follows:—Table, Hearthrug, Piano, Footstool and Chair, Lamp, Inkstand. He then places his hand on the back of a chair and asks: "What am I touching now?" the answer will, of course, be "Chair," because the signal word "and" came immediately before that article.

If the players are skilful there is no need for the trick to be discovered.

Questions and Answers.

Each player is furnished with a pencil and two slips of paper. On the first slip a question must be written. The papers are then collected and put into a bag or basket.

Then the players write an answer on their second slip. These are put into a different bag, and the two bags are then well shaken and handed round to the company.

Everyone draws a question and an answer, and must then read the two out to the company.

The result is sometimes very comical; for instance:—

Questions.	Answers.
Do you like roses?	Yes, with mustard.
Where are you going to this summer?	I am very much afraid of them.
Do you like beef?	Yes, without thorns.
Do you like spiders?	To Switzerland.

Bob Cherry.

A string is fastened to a cherry-stalk and is then tied to a hook, so that the cherry is just out of the reach of the children. The game consists in the children jumping up and trying to catch the cherry in their mouths. The prize is, of course, the cherry. When that is eaten another must be fixed to the string.

"Draw a Pail of Water."

"Draw a pail of water
For my lady's daughter;
My father's a king and my mother's a queen,
My two little sisters are dressed in green;
Stamping grass and parsley,
Marigold leaves and daisies,
One rush, two rush,
Pray thee, fine lady, come under my bush."

Two children stand face to face holding each other's hands. Two others also face each other holding hands across the other two. They see-saw backwards and forwards, singing the above lines.

When they come to the line: "Pray thee, fine lady, come under my bush," another child pops under and comes up between one child's arms. They sing the verse again and another child creeps under another pair of arms, and so on until there are eight children standing facing each other. They must then jump up and down until one falls down, when she is almost sure to pull the others over.

Duck Under the Water.

Each child chooses a partner and stands opposite to her, so that two long lines are formed. Each couple hold a handkerchief between them, as high as they can lift their arms, so as to form an arch. The couple standing at the top of the lines run through the arch without letting go their handkerchief, and station themselves at the bottom of the lines, raising their handkerchief again so as to continue the arch. This is done by each couple in succession until all have had a turn. Whoever breaks the arch or drops the handkerchief must pay a forfeit.

"Mother, Mother, the Pot Boils Over."

A number of children choose one of their number to be "mother" and another to be the witch. One child represents the pot, and the others are named after the days in the week, Sunday, Monday, Tuesday, etc. If there are too many children they might be called after the months.

The mother first names the children, next she takes the pot and pretends to

put it on the fire. She tells the eldest daughter that she is going to wash, and that she must take great care of her brothers and sisters whilst she is away, and on no account to let the old witch into the house. She is also to look after the dinner and see that the pot does not boil over. The mother then goes away, and the eldest daughter pretends to be very busy.

The child who is supposed to be the witch knocks at the door, and asks if she may come in and get a light for her pipe. She must pretend to be very old and walk with a stick.

"Come in," says the eldest daughter; "what do you want?"

"To light my pipe at your fire."

"Very well, but you must not dirty the hearth."

"Certainly not; I'll be very careful."

Whilst the eldest daughter pretends to look on the shelf for something, the witch puts her dirty boot on the hearth, catches hold of Monday (the youngest child) and runs off with him. The child who is the pot now makes a hissing noise and pretends to boil over. The daughter calls out:

"Mother, mother, the pot boils over."

"Take a spoon and skim it."

"Can't find one."

"Look on the shelf."

"Can't reach."

"Take the stool."

"The leg's broken."

"Take the chair."

"The chair's gone to be mended."

"I suppose I must come myself."

The mother comes in from the washtub, drying her hands.

"Where's Monday?" she asks.

"Please, mother, someone came to beg for a light for her pipe, and when my back was turned she took Monday."

"Why, that was the witch."

The mother pretends to beat the eldest daughter, tells her to be more careful another time, and goes back to the washtub. The game then goes on as before, and each time the witch comes she takes away a child, until at last even the eldest daughter is taken. The pot boils over for the last time and then the mother, finding all her children gone, goes to the witch's house to find them, when this conversation ensues:—

"Is this the way to the witch's house?"

"There's a red bull that way."

"Then I'll go this way."

"There's a mad cow that way."

But the mother insists upon going into the witch's house to look for her children. The witch generally hides the children behind chairs. The mother stoops over one child: "This tastes like Monday," she says, but the witch replies: "That! it is a barrel of pork."

"No, no," says the mother, "it is my Monday, and there are the rest of the children." The children now jump out and they and their mother begin to run home; the witch runs after them, and whoever she catches becomes witch, whilst the witch becomes the eldest daughter.

Famous Numbers.

Each member of the company must have a piece of paper and write a number upon it. The papers are then put into a bag and shuffled up, and each of the players draws one. They must now take it in turn to open the papers, give their numbers, and at the same time name something, or someone, connected with such a number. For instance, say there were five players, this is how they would play the game when they had drawn their numbers.

Ada.—My number is four—the seasons are a famous four.

Mary.—My number is three—the three Princesses of Wales.

Florence.—My number is one—Shakespeare.

George.—My number is eleven—the famous "All England Eleven."

Frank.—My number is twelve—the twelve months of the year.

Anyone unable to think of a subject in connection with the number drawn must pay a forfeit.

The Ants and the Grasshopper.

Lots are drawn in order to decide who shall be the grasshopper; the ants then seat themselves in a circle whilst the grasshopper writes on a piece of paper the name of a grain or food which a grasshopper might be supposed to like. He puts this in his pocket and then addresses the ants—

"Dear friends, I am very hungry: would any of you kindly give me some food?"

"I have nothing but a grain of barley," says the ant spoken to.

"Thank you; that is of no use to me," replies the grasshopper, and goes on to the next player. As soon as anyone offers the grain of food which the grasshopper has written down the paper must be produced, and the one who guessed the word pays a forfeit and becomes grasshopper. If no one guesses the word the grasshopper pays a forfeit.

The game then goes on in the same way, except that a different question is asked on the second round.

"Neighbours," says the grasshopper, "I have eaten abundantly and would have a dance. Which would you recommend?"

A waltz, a polka, a quadrille, etc., are suggested, and when this question has gone the round the grasshopper asks what music he can dance to, and the ants suggest the music of the violin, the piano, cornet, etc. Then the grasshopper says he is tired of dancing and wishes for a bed, and the ants offer him moss, straw, grass, and so on, to lie upon.

"I should sleep very comfortably," the grasshopper says, "but I am in fear of being pounced upon by a hungry bird. What bird have I most reason to fear?" The ants answer: the rook, the lark, the cuckoo, etc.

When the game is ended the forfeits that have been lost must be called.

The Magic Whistle.

All the players but three stand in two rows facing each other. One player sits at the end of the two rows, another leads a third player into the room and makes him kneel down before the player who is seated, and who is called the President.

The President then proceeds to make all sorts of "magic" passes over the kneeler's face, back, and hands. While he is doing this, the boy who led the victim in fastens a whistle to his coat. It must be slung on to a piece of string or tape, and fastened very loosely, so that it can be easily grasped and yet will not knock against the wearer's back.

The whistle is then blown by the boy who attached it, and the kneeling boy is told to rise and search for the magic whistle. The players who stand on each side must hold their hands before their mouths and pretend to blow whenever the whistle is blown, which must be as often as anyone can get a chance without being found out.

The victim will search all along the rows trying to find the magic whistle, and it will be some time before he discovers that it is pinned to his own coat.

A Running Maze.

Form a long line of children—one behind the other. The leader starts running, and is followed by all the rest. They must be sharp enough to do exactly as the leader does.

After running for a moment or two in the ordinary running step, the leader changes to a hopping step, then to a marching step, quick time, then to a marching step, slow time, claps and runs with hands on sides, hands on shoulders, hands behind, etc.

Finally the leader runs slowly round and round into the centre, and can either wind the children up tightly or can turn them on nearing the centre and run out

again. For another change the long line can start running and so unwind the spiral.

The Coach and Four.

Two children stand hand-in-hand, side by side. These are the front horses. Two others, close behind, stand also hand-in-hand and side by side. These are the back horses.

Slip reins over the left arm of one of the front horses, and over the right arm of the other. The two back horses hold on the reins—standing inside them. A driver must then be chosen, who gathers up the reins in his left hand and in his right hand holds a whip.

Running beside him, equipped with a horn and parcels and letters, is another child, who acts as guard or conductor. The rest of the children form village streets, by standing in rows facing one another.

The coach and four, with the driver and guard, gallop about the room and through the villages, the guard blowing his horn and tossing out a paper or letter here and there.

Change horses every now and then, so that all may have a turn at being horses. A change of driver and guard, too, is also much appreciated.

When the children have had about enough of this game, start a cheer as the coach dashes through the villages for the last time. Two coaches greatly add to the fun and enjoyment, as they have to pass and repass each other.

Malaga Raisins.

The players sit in a circle and one who is acquainted with the trick takes a small stick in his right hand, makes some funny movements with it, and then, having taken it in his left hand, passes it to his neighbour, saying: "Malaga raisins are very good raisins, but I like Valencias better." He then tells his neighbour to do the same. Should any of the players pass on the stick with the right hand, they must pay a forfeit, but of course they must not be told what mistake they have made until the stick has been passed right round the circle.

Sally Water.

This game can be played by any number of children. A ring is formed in which all join with the exception of one little girl, who kneels in the centre of the ring. The children then dance round her, singing the following verses:—

"Sally, Sally Water, sprinkle in the pan,
Rise, Sally, rise, Sally, for a young man;
Choose for the best and choose for the worst,
And choose the very one you love best.

"Now you're married I wish you joy,
First a girl and then a boy;
Seven years after, son and daughter,
Pray, young couple, come kiss together."

When they come to the words, "Rise, Sally!" the child in the centre rises and chooses another from the ring. The next two lines are then sung, and the two children in the ring dance round and kiss. Sally then joins the ring, the second child remaining in the circle, and the game is continued as before until all the players have acted the part of Sally.

Oats and Beans and Barley.

All the children form a ring with the exception of one player, who stands in the centre. The children then dance round this one, singing the first three lines of the verses given below. At the fourth line they stop dancing and act the words that are sung. They pretend to scatter seed; then stand at ease, stamp their feet, clap their hands, and at the words: "Turn him round," each child turns round.

They then again clap hands and dance round, and when the words: "Open the ring and take one in," are sung the centre child chooses a partner, who steps into the ring, and the two stand together while the other children sing the remaining verse, after which the child who was first in the centre joins the ring and the game is continued as before.

"Oats and beans and barley O!
Do you or I or anyone know
How oats and beans and barley grow?

"First the farmer sows his seed,
Then he stands and takes his ease,
Stamps his foot and claps his hands,
And turns him round to view the land.

"Oats and beans and barley O!
Waiting for a partner, waiting for a partner.
Open a ring and send one in.
Oats and beans and barley O!

"So now you're married you must obey,
You must be true to all you say,
You must be kind, you must be good,
And help your wife to chop the wood.
Oats and beans and barley O!"

Pigeon-House Game.

Make a ring of children. In the centre place five or six of the smaller children of the party. This forms the pigeon-house and pigeons.

Now choose one child (boy or girl) to open or shut this old-fashioned dovecote.

He runs round the ring outside and gently pushes the children in towards the centre, and close to the pigeons, who are sitting on the ground softly cooing (or not, just as they please).

This done he moves back. Let him be called the farmer or the farmer's boy, if a name is wanted.

A pretty and lively tune is now started on the piano. Directly it begins the boy runs forward and pulls open the ring of children, which widens out with raised arms, to form pigeon-holes.

The pigeons rise to their feet and fly out of these holes, round and round the room.

As the music begins to stop and die away, the pigeons should return to their dovecote, and when the last note sounds they should all be settled again. The farmer's boy now runs round the ring, closing it in and making all safe for the night.

This game can be played without music, and the elder children can take their turn at being pigeons.

Bingo.

"The miller's dog lay at the mill,
And his name was little Bingo,
B with an I, I with an N, N with a G, G with an O,
His name was little Bingo.

"The miller he bought a cask of ale,
And he called it right good Stingo,
S with a T, T with an I, I with an N, N with a G, G with an O,
He called it right good Stingo."

One child represents the miller, the rest stand round him in a circle, and all dance round and sing the verses. When it comes to the spelling part of the rhyme, the miller points to a child who must call out the right letter.

Anyone who makes a mistake must pay a forfeit.

The "Mimic" Club.

This is a game which causes much amusement to a company of children, and even grown-ups may join in.

All the players, with the exception of two, leave the room. One of the outside party is then called in, and told that a new club has been formed and his name enrolled, but that he cannot be formally admitted unless he can guess the name of the club from the movements of the two members who have remained in the room.

The candidate for admission is then offered a chair, and everything said and every movement made is mimicked by the other two.

Sometimes the new member guesses at once, but when unable to do this it is very funny to watch the effect that the copying of his every movement has upon him, especially when six or seven have been admitted.

When the name of the club has been guessed another candidate is invited in and the same performance takes place.

The "Mimic" Club.

Lubin Loo.

This game can be played by any number of children. The players form a ring by clasping hands; they then dance round singing the first verse, which after the second verse serves as a chorus.

"Here we dance lubin, loo,
Here we dance lubin, light,
Here we dance lubin, loo,
On a Saturday night."

While singing the second verse, the children stop, unclasp their hands and suit their actions to the words contained in the verse.

"Put all your right hands in,
Take all your right hands out,
Shake all your right hands together,
And turn yourselves about."

Each child while singing this first stretches her right arm towards the centre of the ring, then draws the same arm back as far as possible, next shakes or swings her right hand, and when the last line is sung she turns right round. The children then once more join hands, and commence dancing, at the same time singing the chorus. The game proceeds as before until all the verses have been sung. Here are the remaining verses:—

"Here we dance lubin, loo,
Here we dance lubin, light,
Here we dance lubin, loo,
On a Saturday night.

"Put all your left hands in,
Take all your left hands out,
Shake all your left hands together,
And turn yourselves about.

Chorus.

"Here we dance lubin, loo," etc.

"Put all your right feet in,
Take all your right feet out,
Shake all your right feet together,
And turn yourselves about.

Chorus.

"Here we dance lubin, loo," etc.

"Put all your left feet in,
Take all your left feet out,
Shake all your left feet together,
And turn yourselves about.
Chorus.
"Here we dance lubin, loo, etc."

"Put all your heads in,
Take all your heads out,
Shake all your heads together,
And turn yourselves about.
Chorus.
"Here we dance lubin, loo," etc.

"Put all the little girls in,
Take all the little girls out,
Shake all the little girls together,
And turn yourselves about.
Chorus.
"Here we dance lubin, loo," etc.

"Put all the little boys in,
Take all the little boys out,
Shake all the little boys together,
And turn yourselves about.
Chorus.
"Here we dance lubin, loo, etc.

"Put all yourselves in,
Take all yourselves out,
Shake all yourselves together,
And turn yourselves about."
Chorus.
"Here we dance lubin, loo," etc.

The Little Lady.

For this game a number of spills or pieces of rolled-up paper to represent horns are required. Whoever makes a mistake in the game has a horn stuck in her hair, or, if little boys are playing, the horns might be stuck behind the ears.

The leader of the game begins by saying to her right-hand neighbour: "Good morning, pretty lady, always pretty; I, a pretty lady, always pretty, come from that pretty lady, always pretty" (here she points to the girl on her left), "to tell you that she owns an eagle with a golden beak."

The next player turns to her right-hand neighbour, saying: "Good morning, pretty lady, always pretty; I, a pretty lady, always pretty, come from that pretty lady, always pretty" (here she points to the last speaker), "to tell you that she owns an eagle with a golden beak and silver claws."

The next girl continues the story word for word, adding "a rare skin." The next adds "diamond eyes," and the next "purple feathers." If there are a

great number of children other charms must be added to the eagle, but each child must say the whole of the story, and for each mistake made she receives a paper horn, which must be stuck somewhere about the head. At the end of the game a forfeit must be paid for each of these horns.

Solitaire.

Solitaire is a very old game, which is played on a circular wooden board, having holes arranged in it somewhat in the form shown in the illustration here

given. The board can be obtained at any toyshop.

At the commencement of the game all the holes are filled with glass or other marbles, then one marble is taken off the board and placed on one side.

The game is to make one marble hop over another whenever there is a space immediately vacant beyond, the one which is hopped over being at once taken from the board.

The moves can be made either from top to bottom, bottom to top, right to left, or left to right; but never diagonally.

For instance, the marble occupying No. 1 space in the engraving can be moved from 1 to 9 or 1 to 3, but cannot be moved from 1 to 11. The game is that all the balls with the exception of one, should be hopped over and taken off, and the one left should be in the centre of the board.

This may seem a very easy task, but it is not as simple as it at first appears.

If the illustration is referred to carefully, the following moves will solve the difficulty:—

First of all remove the centre marble. which is No. 17. Then, with 19 hop over 18 into 17; next 16 to 18, 29 to 17, and then on to 19; 30 to 18, 27 to 25, 22 to 24, then on to 26; 31 to 23, 4 to 16, next hopping on to 28; 7 to 9, 10 to 8, 12 to 10, 3 to 11, 18 to 6, 1 to 3, and then on to 11; 13 to 27, and on to 25; 21 to 7, and on to 9; 33 to 31, and on to 23; 10 to 8, and on to 22; then to 24, to 26, to 12, finally stopping at 10; the last move being 5 to 17.

"Birds Fly."

This is a very simple game. Each player places a finger on the table, which he must raise whenever the conductor of the game says: "Birds fly," "Pigeons fly," or any other winged creatures "fly."

If he names any creature without wings, such as "Pigs fly," and any player thoughtlessly raises his finger, that player must pay a forfeit, as he must also do if he omits to raise his finger when a winged creature is named.

FORFEITS.

As most of the indoor games require forfeits to be paid by those who do not fulfil the rules, it will perhaps be as well to give a list of easy forfeits and the way in which they should be carried out. When forfeit time arrives the one who is to cry the forfeits must be blindfolded, so that he may not know on whom he is pronouncing judgment. A second person holds up the forfeits one at a time, and says of each: "Here's a pretty thing, and a very pretty thing: what shall be done to the owner of this very pretty thing?" Then the crier replies with one of the forfeits given below.

1. Bow to the wittiest, kneel to the prettiest, and kiss the one you love best.

2. Bite an inch off the poker.—This is done by holding the poker an inch from your mouth and then pretending to bite.

3. Lie down your full length upon the floor, fold your arms and rise without unfolding them.

4. Push your friend's head through a ring.—This is done by putting your

finger through a ring, and then pushing your friend's head with the tip of your finger.

5. Put yourself through the keyhole.—Write the word "yourself" on a piece of paper and pass it through the keyhole.

6. Sit upon the fire.—Write "the fire" upon a piece of paper and then sit upon the paper.

7. Place a straw on the floor so that you cannot jump over it.—To do this you must place the straw close to the wall.

8. Laugh in one corner, cry in another, sing in a third, and dance in a fourth.

9. Put one hand where the other cannot touch it.—To do this you must clasp the left elbow with the right hand.

10. Say: "Quizzical quiz, kiss me quick," six times without taking breath.

11. Kiss a book inside and out without opening it.—This is done by

kissing the book inside the room and outside the room.

12. Put two chairs back to back, then take off your shoes and jump over them.—This is a catch: it is the shoes you jump over, not the chairs.

13. Put a candle where everyone in the room, except yourself, can see it. —To do this you place it on your own head.

14. Repeat the letters of the alphabet three times, leaving out the letter "o" each time.

15. Take one of your friends upstairs and bring him down upon a feather.—Take someone upstairs, give him a feather and he will find down upon it, so you will have obeyed the command, "to bring down upon a feather."

16. Shake a sixpence off the forehead.—The person who is to pay this forfeit must close his eyes, when someone else having wetted a sixpence proceeds to press it firmly upon his forehead. The sixpence is taken away, but the forfeit payer still believes it to be there, and if told to shake the coin off will continue to try to do so for a minute or so before he finds out the deception.

17. Kiss the candlestick.—Ask a young lady to hold a candle and then kiss her, as she will represent the candlestick.

18. Leave the room with two legs and return with six.—To do this you must bring a chair in with you.

19. Stand on a chair and make whatever grimaces you are bidden without smiling.

20. Stand on a chair and spell "opportunity."—This is an opportuntiy for the other children to kiss you or tease you in any way.

21. Repeat six times without a mistake: "A lump of rough light red leather, a red light rough leather lump."

22. Repeat six times: "There was an old woman who was a thistle sifter, she had a sieve full of sifted thistles,

and a sieve full of unsifted thistles, and she was a thistle sifter."

23. Ask a question to which it is impossible to answer "no."—The question is—"What does 'yes' spell?"

24. To dot and carry one.—Hold one ankle in one hand and hop round the room.

25. Repeat six times: "Around the rugged rocks three ragged rascals ran a rural race."

26. Repeat a piece of poetry, counting the words aloud. Thus: "Twinkle (one), twinkle (two), little (three) star (four), How (five) I (six) wonder (seven) what (eight) you (nine) are (ten)," and so on.

27. Become a statue.—You must stand on a chair and allow one of the company to place you in any ridiculous attitude he can think of.

28. Answer "It was I" to everything said to you.—Each person in the

room may speak to you if he chooses. Suppose the first person says: "I saw a monkey to-day," the forfeit payer must reply: "It was I," and so on.

29. Play the part of exile.—Take a place in the corner of the room farthest removed from the company and remain there until the next forfeit is called, when the exile may inflict the punishment to be performed by the owner of the forfeit, and when he has seen it carried out may leave his corner.

30. Blow out a lighted candle blindfolded.—This is a much more difficult feat to perform than you would imagine; you are almost sure not to blow in the right direction.

31. The German Band.—Three or four of the players can pay for their

forfeits at the same time. A toy musical instrument is given to each, and they must perform upon them as best they can.

32. Comparisons.—The forfeit payer must compare someone in the room to some object, and then explain in which way he or she resembles or differs from it. For instance, a gentleman may compare a lady to a rose, because they are both sweet, though, unlike the rose, she is without a thorn.

33. Compliments.—Pay five compliments to five ladies in turn. The first compliment must not have the letter "a" in it, the second must be without an "e," in the third there must be no "i," in the fourth no "o," and in the fifth no "u."

34. Kiss your own shadow.—Hold a lighted candle so that your shadow falls upon the face of one of your companions and then kiss it.

35. Form a blind judgment.—The person upon whom this sentence has been passed must be blindfolded. The company are then made to pass before him, whilst he gives his opinion of each one, without knowing who it is.

36. Send your sweetheart's name by telegram.—To do this you must whisper the name of someone you admire to the person sitting next you. This person whispers it to his neighbour, and so on until everyone has heard it.

37. Act the Prussian soldier.—This penance is for boys only. The coat must be turned inside out, a paper cocked hat must be worn on the head, and a moustache drawn on the face with a burnt cork. The Prussian soldier must then march round the room, stop in front of a lady and present arms. The lady rises, marches beside the soldier to the other end of the room; she then whispers the name of the person she admires most in the room. The soldier must return and fetch this person in the same manner as before. He then asks the second person who she will

choose, and this goes on until someone chooses the soldier himself, and then his penance is over.

38. The three words.—The names of three articles are given to you and you must say what you would do with them were they yours. You are only allowed a minute in which to decide, and you will not receive your forfeit back unless you are able to answer within that time. Suppose the three words are "elephant," "hedgehog," and "carpet." It may be a little difficult to think of the use of a hedgehog at a moment's notice, still you must not wait, so you reply: "I would ride the elephant, eat the hedgehog, and dance on the carpet."

39. The deaf man.—The forfeit payer stands in the middle of the room and the company invite him to do certain things. To the first three invitations

he must reply: "I am deaf, and cannot hear"; but to the fourth invitation he must reply: "I am no longer deaf," and he is then bound to perform whatever the company suggest, no matter how disagreeable the task may be.

40. Spell Constantinople.—The speller begins: C-o-n, con, s-t-a-n, stan, t-i, ti, n-o. Here all the company call out: "No," and if the speller does not know the trick he will think he has made a mistake and begin to spell the word all over again.

41. Animal forfeit.—The forfeit payer must go to each of the company in turn and ask for the name of his favourite animal, and must then imitate the cry of that animal.

42. Yards of Kisses.—The forfeit payer is ordered to give so many yards of kisses to one of the children present. This is done by taking the child mentioned into the centre of the room. Then the two stand facing each other, take hold of hands and stretching them to the full length, as if measuring ribbon, kissing each other as they measure each yard.

Tricks and Puzzles

Anyone who wishes to play a trick or show off a puzzle should test it privately, before attempting to show it before company, for often, owing to some slight error, the trick may at first prove a failure, whereas a little practice will soon make one perfect.

The Dancing Egg.

Get a hard-boiled egg, and place it on the reverse side of a smooth polished plate or bread-platter. If you now turn the plate round whilst holding it in a horizontal position, the egg, which is in the middle of it, will turn round also, and as the pace is quickened, the egg will move more and more quickly, until it stands up on one end and spins round like a top. In order to be quite sure that the experiment will succeed, you should keep the egg upright while it is being boiled, so that the inside may be hardened in the proper position.

The Magic Thread.

Soak a piece of thread in a solution of salt or alum (of course, your audience must not know you have done this). When dry, borrow a very light ring, and fix it to the thread. Apply the thread to the flame of a candle: it will burn to ashes, but will still support the ring.

The Swimming Needles.

There are several ways of making a needle float on the surface of the water.

The simplest way is to place a piece of tissue-paper on the water and lay the needle on it: the paper soon becomes soaked with water, and sinks to the bottom, while the needle is left floating on the top.

Another method is to hang the needle in two slings made of threads, which must be carefully drawn away as soon as the needle floats.

You can also make the needle float by simply holding it in your fingers and laying it on the water. This, however, requires a very steady hand.

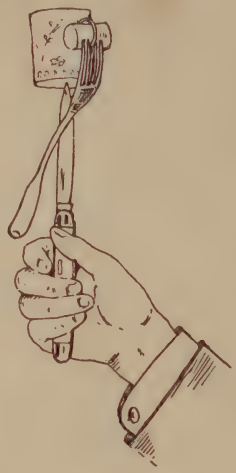
If you magnetise a sewing-needle by rubbing it on a fairly strong magnet, and float it on the water, it will make an extremely sensitive compass, and if you place two needles on the water at the same time, you will see them slowly approach each other until they float side by side; that is, if they do not strike together so heavily as to cause them to sink.

The Bridge of Knives.

Three knives may be supported by their handles in the following manner:—Place three glasses in a triangle, each side of which must be about the length of one of the knives. The blade of the first knife should rest on the blade of the second, by passing over it near to the point where the handle and blade are joined; the blade of the second passing in the same manner over the blade of the third, which is to be made to rest on the blade of the first. The handles being then carefully placed upon the glasses, a bridge is formed strong enough to bear a considerable weight.

To Balance a Coffee-Cup on the Point of a Knife.

The articles necessary for the performance of this trick are very simple, a dinner-fork and an ordinary-sized cork being all that is needed. Fix the cork firmly in the handle of the cup, as shown in the illustration, then stick the fork into it so that two prongs shall be on each side of the cup handle, and slope the fork in such a way that its handle will come under the bottom of the cup. The heaviest weight being thus brought underneath, you can hold the cup on the point of a knife, if you very carefully



find the exact place on which it will balance.

As the surface of the cup is usually glazed, the hand which holds the knife must not tremble, or the cup will slip off.

You may also obtain the same result by using two knives, instead of a fork.

The Obstinate Cork.

Take a small cork, and ask someone to blow it into a fairly large sized ordinary bottle that has a neck.

This seems to be quite an easy matter. The one who tries it will probably blow as hard as possible upon the little cork; but, instead of going into the bottle, as expected, it will simply fall down. The harder the puffs or blows, the more obstinate the cork will appear to be; and even if the effect of blowing gently be tried, it will be of no use; the cork will not go into the bottle, much

to the amusement of those who are watching. The reason why the cork will not go in is this:—The bottle being already full of air, when the cork is blown, more air will be forced into the bottle, and consequently the air inside will be greatly compressed, and will simply force the cork back. The following is a simple way of overcoming the difficulty:—Instead of trying to force the cork through the compressed air in the bottle, just the contrary should be tried, that is—some of the air should be sucked out of the bottle; this being done, the bottle will become partly emptied, and when the outside air rushes in to fill up the empty space, it will carry the cork with it to the bottom of the bottle.

How to Light a Candle without Touching It.

Having allowed a candle to burn till it has a long snuff, blow it out suddenly. A wreath of smoke will ascend into the air. Now if a lighted match is put to the smoke at a distance of three or four inches from the wick, the fire will run down the cloud, and relight the candle.

The Vanishing Sixpence.

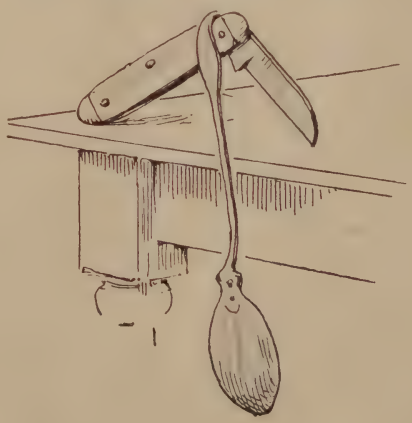
Stick a small piece of white wax on the nail of the middle finger of your right hand, taking care that no one sees you do it. Then place a sixpence in the palm of your hand, and tell your audience that you can make it vanish at the word of command.

You then close your hand so that the sixpence sticks to the waxed nail. Blow on your hand and make magic passes, and cry "Sixpence, begone!" Open your hand so quickly that no one will see the sixpence stuck to the back of your nail, and show your empty hand. To make the sixpence reappear, you merely close your hand again, and rub the sixpence into your palm.

The Balancing Spoon.

Place a half-opened pen-knife on the edge of the table, as shown in the illustration, and hang a large cooking-spoon by its hook on to the knife, just where the blade and handle join. Place the spoon so that its inner (concave) side is facing the table, and after swinging for a little time the knife and spoon will keep still in perfect balance. Even if you fill the spoon with sand it will not fall, so long as the heaviest point is under the edge of the table.

The cooking spoon is hung on to the half-opened pen-knife where the



blade and the handle join, and you can now place the end of the knife-handle on the tip of your finger, on the edge

of the table, or on the rim of a glass which is standing near the edge of the table, and your knife and spoon will balance perfectly, without falling over.

The Dancing Pea.

For this trick, take a piece, two or three inches long, of the stem of a clay tobacco pipe, taking care that *one* end is quite even; with a knife or file, work the hole at the even end larger, so as to form a little cup. Choose the roundest pea you can find, place it in the cup, and blow softly through the other end of the pipe, throwing back your head while you blow, so that you can hold the pipe in an upright position over your mouth.

The pea will rise, fall, and dance in its cup, according to the degree of force you use in blowing, but you must take care not to blow too hard, or you may blow it away altogether.

Six and Five Make Nine.

This is a simple little puzzle. Take eleven strips of cardboard, lay six of them at exactly equal distances on the table, and ask one of the company to

add the five other strips and yet only make nine. It is done by placing them as in the dotted lines, thus:—

To Light a Snowball with a Match.

Roll a snowball and put it on a plate. While rolling, contrive to slip a piece of camphor into the top of it. The camphor must be about the size and shape of a chestnut, and it must be pushed into the soft snow so as to be invisible—the smaller end uppermost, to which the match should be applied.

The Force of a Water-Drop.

Get a match, and make a notch in the middle of it, bend it so as to form an acute angle, and place it over the mouth of a bottle.

Now place a threepenny-piece or other small coin on the match, and ask anyone to get the coin into the bottle without touching either the bottle or the match.

This is very easy to do. Dip your finger in a glass of water, hold it over the place where the match is notched, and let one or two drops fall on this point. The force of the water will cause the sides of the angle to move apart, and the opening thus becomes large enough to let the coin fall into the bottle.

The Sentinel Egg.

This trick requires care and patience. You must lay a piece of looking-glass on a perfectly even table; then take a new-laid egg and shake it about for some time until the white is well mixed with the yolk. In this condition it is possible to balance the egg on its end, and make

it stand upright on the glass. This trick is more certain to be successful if you are clever enough to flatten the end ever so slightly and evenly, by giving it a gentle and unsuspected tap.

The Coin Trick.

Take a coin in each hand, and stretch out your arms as far apart as you can. Then tell your audience that you will make both coins pass into one hand without bringing your hands together. This is easily done by placing one coin upon the table and then turning your body round until the hand with the other coin comes to where it lies. You can then easily pick the coin up, and both will be in one hand, whilst your arms are still widely extended.

The Wonderful Pendulum.

If you fill a wine-glass with water and place a thick piece of paper over it so that no air can get in, you will find that you can turn the glass upside down without spilling a drop of water, because the pressure of the air on the outside will keep the paper from falling off. It is on this principle that the present pendulum is to be made. Take a piece of cardboard larger than the mouth of the glass; pass a cord through a small hole in the centre of the card, and fasten it by means of a knot on the under side, then carefully cover the hole with wax, so that no air may get in.

Place your cardboard over the glass full of water, and by making a loop in the end of the cord, you can hang the glass from a hook in the ceiling without

any fear off its falling off. In order to make sure that no air can get into the glass, it is wise to smear the rim with tallow before laying the cardboard on.

The Mysterious Ball.

This seems to be a plain wooden ball with a hole bored in its centre, through which a string is passed. The ball will move lightly up and down this cord, but let someone who knows the trick take the string in his hand, and it becomes quite a different matter; the ball will move quickly, or slowly, at command, and, if told to do so, will stand still until ordered to move on again.

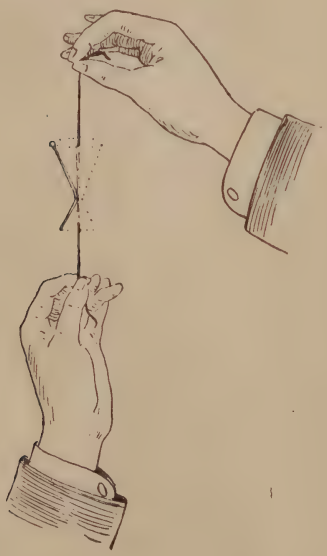
The reason for this peculiar behaviour is that inside the ball there are two holes, one of which is quite straight, while the other is curved, and turns out of the straight hole.

It is through this curved passage

that the cord is passed, and you can easily see that to regulate the movements of the ball, it is only necessary to hold the string more or less tightly. If you hold the cord perfectly tight, the ball will not be able to move at all. The ball can be purchased at any toy-shop.

The Revolving Pins.

Take a piece of elastic which is not covered with silk or wool, and through the middle of this stick a pin, which you have bent as shown in the illustration.



Now hold the elastic between the thumb and first finger of each hand and twirl it round, stretching it a little at the same time. The rapid movement thus caused will make the revolving pin look like a glass object, and if you have a strong light falling on the pin, and a dark background behind it, the resemblance becomes very much stronger.

After a little practice you will be able to represent many things in this way—cheese-dishes, vases, champagne-glasses, &c.—and if the bent pin should fall into a horizontal position while revolving, on account of its shape, you can tie one end on to the elastic with a piece of white thread, which will not in any way interfere with the working.

This trick looks well in a darkened room, when the pin is illuminated by a ray of sunlight coming through a hole in the window shutter.

The Man with his Head the Wrong Way.

Put on a coat and vest so that they fasten *behind*. Then fix a mask over the back of the head and a wig over the face. The effect is very curious.

To Find an Object While Blindfolded.

To play this trick, you must take one of your friends into your confidence. Borrow a watch and put it in your pocket, and then ask your audience to sit at the end of the room, blindfold your friend, and lead him outside. Now say: "Ladies and gentlemen, if you will give me some small object to hide, I promise you that the blind man will find it, although I shall not even tell him what he is to look for, and I shall lower the gas, so that if the bandage *should* slip, he will still be unable to see." A key, pencil, or any small thing having been handed to you, lower the gas and proceed to hide the object, at the other end of the

room, mentioning where you have put it, but *not* mentioning that you have placed the watch close beside it. You then request "Silence" and lead in the blind man, and ask him to begin his search. He is guided, of course, by the ticking of the watch, and knows that whatever he finds close to it is the object hidden. When he calls "Found," he must slip the watch into his pocket. You then turn up the gas, and quietly ask your audience if they do not think your friend is a very clever fellow?

The Magician of Morocco.

The Magician is formed by holding up one hand, bending down the fourth and middle fingers, placing the thumb in front, holding the first finger straight up, and the middle finger slanting halfway between the first and fourth fingers, as shown in this illustration. The top

joint of the first finger should be painted to represent a face; a handkerchief which has been knotted at one corner, should then be placed on the tip of the finger: this makes the Magician's cap. The remainder of the handkerchief will form the robe, as above shown. This robe will

look much more effective if it is made of a bright-coloured silk handkerchief. You will see that the first finger makes the head and shoulders of the figure, the middle finger shows the arms, while the body and legs are made by the thumb, third, and fourth fingers. When showing before company you must ask all sorts of riddles and catches, taking care to make the mannikin nod his head and wave his arms all the time, so that it may appear that it is *he* who is speaking.

Chinese Shadows.

Here is a simple way of making shadow pictures. Place a candle on the table, and fix a piece of white paper on the wall at the same height from the ground as the light is. Now place some non-transparent object, as for instance, a large book, between the candle and the paper, and on one side of the table place a mirror so that it will reflect the light of the candle on to the paper on the wall. If you now put little cardboard figures between the candle and the mirror, a shadow will be thrown on the white paper, and you can move your figures about just as you please.

Hand Shadows.

It is very difficult to explain how these shadows should be made, but you must bear in mind the fact that it is necessary to stand *between* the lamp and the wall, and extend your arms so that the

shadow of your body does not interfere with the picture shadows you intend to make with your hands. The illustrations given will show you how to make two

very good shadow pictures, but the fun of the game is for several people to make up pictures of their own, and see who can succeed in making the best.

The Game of Shadows.

For this game you require a white sheet to be hung up at the end of the room. Then the "shadow-makers" take up their places on low stools behind the sheet; there must be only one lamp in the room, which should be placed about six or seven feet behind the "shadow-makers." Then the "shadow-makers" drape themselves with shawls, or anything handy, and take their places so that their shadows are thrown upon the sheet. They must of course try to disguise themselves, so that the "shadow-seekers" may not be able to guess their identity. By loosening the hair and letting it fall over the face, a girl may appear like a man with a beard; bending the finger over the nose gives one a very queer-looking hooked nose in the shadow, and entirely alters the appearance of the face. Covering oneself up in a sheet and then extending the arms, gives one the appearance of a large bat. As soon as a "shadow-maker's" identity has been guessed, he must take his place as a "shadow-seeker," and the one who guessed him becomes a "shadow-maker." The penalty of a glance behind on the part of the "shadow-seeker" is to pay a forfeit.

Living Shadows.

In order to make these, you must stand in the corner of the room, near a mirror. Let someone hold a light behind you, so that the shadow of your head and shoulders will be thrown upon the wall, and also so that the reflected light from the mirror will fall at exactly the same spot as the shadow of your head.

If the mirror is now covered with a piece of thick paper, from which two eyes, a nose, and a mouth are cut out, the effect shown in the drawing will be produced. In order to make the shadow still more lifelike, cut out two pieces of paper, fasten

one over the mirror, and move the other over it. In this way the eyes and mouth of the shadow may be made to move.

To Guess the Two Ends of a Line of Dominoes.

For this trick a whole set of dominoes is required, the performer taking care to hide one of the set *not* a double in his pocket. The remaining dominoes should be well shuffled, and placed according to the ordinary rules of domino games, and the performer undertakes to tell, without seeing them, the two numbers forming the extremes of the line, set during his absence from the room. The numbers on the extreme ends of the domino line will be exactly the same as the numbers on the domino which the performer has in his pocket. If he is asked to repeat the trick he should be sure to change the hidden domino, or he may chance to be found out.

To Tell the Age of Any Person.

Prepare a set of cards by making a copy of the tables given here. Hand them to the person whose age you wish to ascertain, and ask him to name the cards on which his age appears.

If you then add together the first number on each of the cards he names, the total will be the age required.

No. 1. Card.		No. 2. Card.		No. 3. Card.	
1	29	2	30	4	30
3	31	3	31	5	31
5	33	6	34	6	36
7	35	7	35	7	37
9	37	10	38	12	38
11	39	11	39	13	39
13	41	14	42	14	44
15	43	15	43	15	45
17	45	18	46	20	46
19	47	19	47	21	47
21	49	22	50	22	52
23	51	23	51	23	53
25	53	26	54	28	54
27	55	27	55	29	55

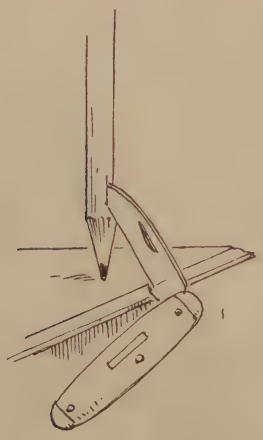
No. 4. Card.		No. 5. Card.		No. 6. Card.	
8	28	16	28	32	44
9	29	17	29	33	45
10	30	18	30	34	46
11	31	19	31	35	47
12	40	20	48	36	48
13	41	21	49	37	49
14	42	22	50	38	50
15	43	23	51	39	51
24	44	24	52	40	52
25	45	25	53	41	53
26	46	26	54	42	54
27	47	27	55	43	55

Think of a Number.

Tell someone to think of any number he likes, but not to tell you what it is. Tell him then to double it. When he has done that, let him add an even number to it, which you must give him. After doing this he must halve the whole, then from what is left, take away the number he first thought of. When this is completed, if he has counted correctly you will be able to give him the exact remainder, which will simply be the half of the even number you told him to add to his own.

To Balance a Pencil on its Point.

The illustration shows how this is done. You stick the blade of a penknife into the pencil, near the point, and open



the knife more or less until the desired balance is obtained.

When thus placed, the pencil and pen-knife in conjunction are in constant balance, because the heaviest weight is below the level on which the point of the pencil rests.

By altering the opening of the knife, the pencil may be made to stand in a more or less slanting position.

The Feather Catch.

Ask one of your audience to stand upon a chair, and then tell him you will bring him "down upon a feather."

When someone has taken up their position on a chair, pretend to examine carefully the best methods of lifting him, then when everyone's curiosity is aroused, produce a feather, point to the down, and say, "See, I have brought you *down* upon a feather."

The Nut Catch.

Tell your audience you will show them that which neither they nor anyone else ever saw before, and which no one will ever see again. After everyone has tried to guess what this can be, produce a nut from your pocket, crack it, show the kernel, and ask if anyone has ever seen it before; then eat the kernel, and ask if anyone will ever see it again.

The Height of a Hat.

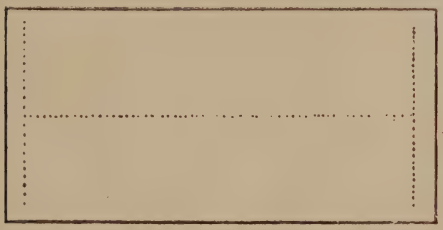
Very few people have any idea of the real height of a gentleman's high hat, as you will easily discover if you show one to the company. After they have viewed the hat, put it out of the room, and ask those present to mark what they suppose to be the height of it on the wall.

When this has been done, bring

in the hat again, and you will find that nearly everyone is absurdly out in their attempt.

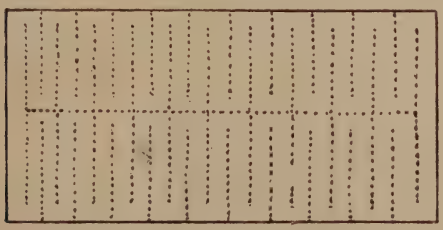
A Clever Puzzle.

Take an ordinary visiting-card, or a piece of paper the size of one, and with a sharp knife cut it in three lines as represented in the following diagram,



taking care not to cut too close to the edge of the card. Then fold the card lengthwise, and with strong sharp scissors cut it thus:—

Then open the card, and it appears thus:—



Now carefully stretch apart the slender circlet thus prepared, and if the slits have been made close enough together, a *grown-up person's head* may easily be passed through the hole in the card.

A Word Puzzle.

Here is a word puzzle: my whole is an article of furniture and consists of nine letters.

My 3, 8, 7, 5 is a colour.
My 5, 2, 9, 4 is to wait for or stay where you are.
My 5, 7, 8, 4 is empty.
My 1, 6, 9 is earth.
My 2, 3, 4, 7 is a thought.

My whole = SIDEBOARD.

(3, 8, 7, 5) = Drab.
(5, 2, 9, 4) = Bide.
(5, 7, 8, 4) = Bare.
(1, 6, 9) = Sod.
(2, 3, 4, 7) = Idea.

The Camel Puzzle.

There was once an Arab who had three sons. He died, leaving behind him a will in which he stated that his property, consisting of seventeen camels, was to be divided between his three sons. The first was to have one half of the camels, the second one-third, and the third one-ninth.

As they could not halve seventeen camels, they went to a neighbour and told him of their difficulty. He lent them a camel, so that now they had eighteen to divide: so—

the first son took one half	=	9
the second one-third	=	6
the third one-ninth	=	2
Total:	=	17

They had divided equally and yet were able to give back the camel which had been lent to them.

A Curious Candle.

To perform this trick, get a piece of candle, and weight it by sticking a nail into the lower end.

The nail must be just heavy enough to bring the top end of the candle, when placed in a glass of water, level with the surface, without allowing the water to touch the wick, as shown in the second illustration.

If you now light the candle, it will

burn right down to the end, in spite of the fact that it is surrounded by water.

This appears at first sight to be very improbable, but you will see, on thinking it over, that it is quite possible; for although the burning of the candle seems to bring the wick nearer to the water, yet, on the other hand, as the candle burns it becomes lighter and rises gradually.

Funny Figures from Fruit.

The Nigger.

First of all, you require a sharp penknife, an orange, two bunches of sultanas, a few currants, and half a dozen nuts or blanched almonds. With these you can make a nigger head.

From the part of the orange that is to be the back of the head, cut enough peel to make your nigger a collar—the white side of course. Turn up a little on each side of the head for the ears. Cut two round pieces of peel for the whites, and put in two currants for the blacks of the eyes. Make a big mouth with the corners turned towards the eyes; use pieces of nuts for the teeth. Cut out a piece in the right place for the nose; perhaps a piece can be spared from the back of his collar for the improvement of his nose. There is only one thing wanted to make Mr. Sambo complete, so now take the two bunches of sultanas, and lay one on one side, and one on the other of the top of the orange, and then you will have the curly hair.

Another funny head can be made with the following:—An orange, an apple, the *stalks* of sultanas, and a few currants and blanched almonds.

Take your apple and place it in a plate (stalk part downwards). From the middle of the part you intend for the face, cut out a piece in the shape of a slit. Cut deeply so that you can insert a good substantial nose made of a piece of another apple, or a piece of orange-peel. Cut out pieces from each side of the nose in the shape of diamonds; leave, if you can, a round piece of rind in the middle of each—if you cannot, you must insert currants. Cut a good wide mouth,

and use pieces of blanched almonds or nuts for the teeth.

Make the hair of sultana stalks, or thin pieces of nut stuck into the top of the apple. Make the collar of orange-peel, turning the white side outwards.

The Chinaman.

Two oranges, one large and one small, are wanted to make this gentleman.

The small orange will be the head. With your knife carefully remove part of the peel, so as to form the eyes and mouth.

The eyes should be small, the nose flat and broad, the mouth very large. The ears should also be large.

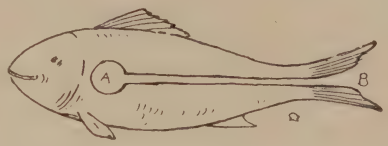
Now take the other orange and clean all the fruit out of one half, and then turn the peel up neatly all round to make the hat with a brim. Turn the other

half on its flat part, which will make the chest and shoulders of "Ching-Ching."

Take a piece of the brim of the hat, and it will form a nice scarf for the gentleman. Two sharp cuts over the eyes will be sufficient for the eye-brows.

The Swimming Fish.

Take a piece of writing-paper, and out of it cut the shape of a fairly large-sized fish, as shown in the illustration.



Make a round hole (A) in the middle, and continue it towards the tail, so as to make the narrow slit (A—B).

Then get a long-shaped vessel filled with water, and place the fish on the surface.

Now, in order to make your fish move without touching or blowing it, you must pour a large drop of oil into the hole (A).

The oil will try to spread itself on the surface of the water, and as the canal (A—B) is free, it will move along this and so cause a backward pressure which will force the fish forwards. This movement will last a fairly long time.

To Suspend a Needle in the Air.

Place a magnet on a stand in order to raise it a little above the level of the table.

Then bring a small sewing-needle containing some thread close to the magnet, and, to prevent the needle attaching itself thereto, keep hold of the end of the thread.

The needle in endeavouring to fly to the magnet and being prevented by the thread, will remain suspended in mid-air.

The Obedient Fish.

Make a hole in each end of a raw egg, and blow out the contents. Close up one opening with a little wax, and on the egg-shell draw with a pencil two great eyes, as shown in the illustration. Then make a little bag out of red flannel, sewn together in the place shown by the dotted lines in the drawing. After the bag has been weighted with small shot, stick half of the egg into it, so that the opening of the shell is inside the bag, then fasten with red sealing-wax the ends of the bag to the egg-shell, and your fish is ready.

You must place it in a glass vessel filled with water, and covered over with a piece of bladder. The weight in the bag must be so arranged that the fish will swim on the surface or sink to the bottom at the slightest touch.

Now, if you press lightly on the bladder, a little water will be forced into the fish through the hole which you made in it: the fish will thus become heavier, and sink to the bottom. If you slacken the pressure, the compressed air in the shell will drive the water out, so that the fish will become lighter and rise again to the surface.

The onlookers should not be able to notice the little movements which you make with your hand, and it will therefore seem to them as if the fish willingly obeyed your commands.

Magic Apples.

Take as many soft apples as you want, and secretly prepare them as follows:—

Pass a needle and thread in at the top of the apple, and take a stitch as close to the rind as possible, working downwards.

When you have drawn the needle out, put it in again at the same place it came out of, and take another stitch downwards, and so on, until you have been right round the apple. You must then grasp the two ends of the thread, and pull them gently and carefully, until you have cut the fruit in halves without breaking the rind. You can cut your apples into as many parts as you please in this manner.

You must take care to point out to your friends that the apples must be peeled before being eaten, and much astonishment will be caused by the fruit falling to pieces in the process of peeling.

To Raise Three Matches with One.

Split a match slightly at one end, and into the notch press the wedge-shaped end of another match.

Now place this on the table with its point resting against a third match, so as to form a tripod.

In order to lift these three matches

together with a fourth, you must take the fourth match in your hand, and with

it, move the first two, so that the third falls on to the fourth and into the angle

formed by the first two. You will now be able to lift the three at once.

Walking Matches.

Split a match at one end, and in the notch put the pointed end of another match. Now set these in a riding position on the blade of a knife, which you must ask someone to hold so that the heads of the matches will just touch the table, and tell him to keep it quite still. In a few moments, however, much to his surprise, the matches will begin moving along the knife-blade, and will, if allowed, continue to do so until they reach the end. This is caused by the unconscious movement made by the hand of the person who is holding the knife.

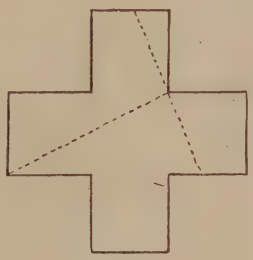
Paper Tricks.

Here is the simplest of little paper tricks. Tear up a bit of soft paper into tiny scraps, and lay them on the table, then blow on them through an empty cotton reel. Instead of blowing away, some of the scraps will jump up and cling to the reel.

If you take a stick of sealing-wax and rub it smartly against your sleeve till it is warm, and then hold it close to these scraps of paper, they will jump up and cling to the wax.

The Greek Cross Puzzle.

Draw on a piece of paper or cardboard the form of a Greek cross, viz., an equal-armed cross. Then with two clean cuts divide it into pieces, which, rejoined, form a square.



How to Tell the Colour of a Card without Looking at It.

Take, say, twenty cards from a pack, ten black, ten red. When no one is looking, take the black cards all together, and bend them so that when laid face downwards on the table the ends turn upwards. Then take the red cards and bend them the opposite way, so that

when on the table the cards are slightly raised in the centre. Give the cards to someone to shuffle, and tell them to put them on the table. You can easily tell, by the way the cards are bent, which colour they are. You must be careful to bend them so slightly that no one but yourself can notice what you have done.

To Change a Card by Word of Command.

To do this trick you require two duplicate cards in the same pack—say, for example, two kings of spades. Place one of these cards next to the bottom card, which we will suppose to be the seven of hearts, and the other at the top, shuffle the cards, taking care not to move either the top card or the two bottom ones. Then show the company that the bottom card is the seven of hearts, and after having done so, slip it cleverly behind the king, so that the king of spades will now be at the bottom.

Take the king and lay it face downwards on the table, telling someone to cover it with his hand. Of course, the person who does it believes it to be the seven of hearts. Shuffle the cards again without displacing either the first or the last card, and then slip the king of spades which is on the top of the pack to the bottom. Then show the king to someone else. You must then contrive to slip the king of spades behind the seven of hearts so that the seven is at the bottom. You lay that also on the table and tell the second person to cover it, which he does, believing it to be the king of spades. You then command the cards to change places, and when the two persons remove their hands, the first finds that instead of the king of spades, he has the seven of hearts, and the second has the king of spades, instead of the seven of hearts, as he believed.

To Tell a Court Card by the Weight.

This is very similar to the last trick. You kneel down and someone places a card face upwards upon your head, and you say you can tell by the weight whether it is a court card or a common card. Then the person who is in the secret with you takes his place in front of you, and if a court card is placed on your head, slightly moves his finger, and you pretend to feel by the weight that it is a court card. If a common card turns up, he makes no sign, and you say it is a common card.

How to Tell a Card by Feeling It.

To do this trick you must have a confederate. The person who is to help you must sit next to you at the table. You tell the company that you can distinguish court cards from common cards by feeling them. You are then blindfolded, someone shuffles the cards and puts the pack into your hand, with the faces of the cards towards the company. You feel the face of each card carefully, and your confederate—who can, of course, see the card—presses your foot gently whenever a court card turns up. If a common card comes in view your friend takes no notice, so you can easily tell the company whether the card turned towards them is a court or common card.

Outdoor Games

OPEN-AIR pastimes have always been most popular with young folk, and should always be encouraged, as they provide healthy recreation both for the body and the mind.

King Cæsar.

Two bases, or homes, are marked out, one at each end of the field or playground. Half the players go to each base, all but one, called "King Cæsar," who stands between the bases. The others run to and fro, and it is the king's business to catch them as they pass. When he catches one he taps him upon the head, saying: "I crown 'thee king." The player thus caught joins in the capture of the others, helping to make more kings until all have been caught. The last player caught is the winner of the game, and becomes first king if the game begins again.

Fox and Geese.

This game is very like the previous one, but one base only is required. This is the fox's den, from which he must not stir more than a certain distance. The other players run before his den, and he has to catch them as they pass. Each one caught becomes a fox's cub, and helps to catch the remainder.

Bull in the Ring.

A boy is chosen to be "bull." The remainder of the players join hands and dance round him. The bull folds his arms, rushes at the circle, and tries to break through. If successful, the other players attempt to catch him; if he is caught, the player who caught him is "bull" next time.

King of the Castle.

Whenever a number of children come upon a mound they can play this game. One of them runs to the top and shouts:—

"I'm the King of the Castle.
Get down, you dirty rascal."

The other players try to push or pull him down. As soon as they are successful some other player proclaims himself king, shouting the same rhyme; he is attacked and pulled down in the same way. Each player tries to become king, and all the others fight against the king.

The Cat Tiggy.

As soon as the players have agreed to play this game they cry: "The last perched is cat," at which every player tries to get a perch, that is, to get his feet off the ground. The players may stand on a piece of wood, sit on a gate, or, in fact, do anything so long as their feet are off the ground. The last perched is the cat. The other players beckon to one another, changing places by signal, or going to new perches, and the cat has to touch them before they have perched themselves. If the cat should succeed in touching anyone while off his perch, the player touched becomes cat. He cannot touch the old cat until the latter has been perched once.

The Wheelbarrow Race.

The wheelbarrows are boys on their hands and knees. They arrange themselves in a row on the lawn, with another boy standing behind each one. When the signal to go is given, the boy who is standing takes hold of the ankles of the one in front of him and lifts his knees from the ground, causing him to walk on his hands, at the same time pushing him forward. The pair who get past the winning-post first win the race.

The Sack Race.

For this race each boy is put into a sack, not fastened, however, higher than the neck. The boy who is to start the race lays them in a row, flat upon the ground, and at the signal each does his best to roll, hop, or in some way get past the winning-post. If sacks are not obtainable, the arms should be tied to the sides at the elbows and wrists, and the legs tied together at the knees and ankles.

The Three-legged Race.

This race is run in couples, the right leg of one boy being tied tightly to the left leg of another at the thigh,

knee, and ankle. The couple passing the winning-post first win. It often happens that those who dash off to be first topple over, which enables a slower and surer pair to win the race.

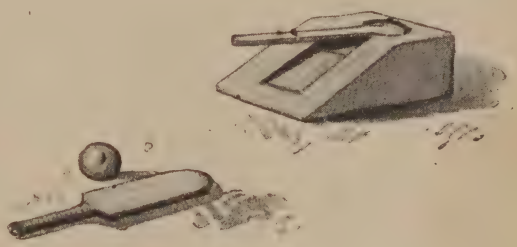
"Here Goes up for Monday."

This game is played by seven children, each taking the name of one of the days of the week. The players stand facing a high wall. Sunday takes the ball, and, throwing it high against the wall, calls out the name of one of the players, who must try and catch it before it reaches the ground, the others meanwhile running away. If the ball is caught, it is thrown against the wall by the catcher, and he in his turn calls a name; when a player misses the ball he loses a point, or an "egg," as it is called. He must then pick up the ball and throw it at the other player, and if one is hit, that player also loses an egg, and has in his turn to throw the ball against the wall. The player who, when throwing the ball at the other players, fails to hit one, must himself throw the ball against the wall. The loss of three "eggs" puts a player "out"; the last one having an egg left wins the game.

Egg-Cap.

The players, who may number from three or four to twelve, arrange the caps in a row against a wall, and put three small stones, called "eggs," into each cap. A player is chosen to begin the game. He stands at a distance of about ten feet from the wall, and tries to bowl a ball into one of the caps. If he is successful, the boy into whose cap the ball has fallen must pick it out and throw it at the other players, who in the meantime have run away. If he hits a player, that one loses an egg, and must then bowl at the caps.

If a player, when bowling, fails to get the ball into a cap, he loses an egg, and another player takes the ball. The last player having an egg left in his cap wins the game. When a player's eggs are all gone, he is out of the game, and must leave, taking his cap with him. Instead of using caps, holes may be dug in the ground, but it is, of course, more difficult to get the ball into a cap.



Trap-Ball.

A trap, which may be obtained at a store or toy-shop, a small hard ball, and a small bat or stick, are necessary for this game, which is played as follows: The first player takes his stand by the trap, and touching the lever with his bat, causes the ball to jump into the air; he then strikes it as hard as possible. The other players stand in different parts of the field waiting to stop or catch it.

If the batsman misses his stroke, or if the ball is caught, he is out, and another player takes his place. In the case of the ball being caught the catcher becomes batsman. When neither of

these events happens, the fielder who stops the ball bowls it at the trap, which must be put sideways towards him, in order that he may have a better mark to aim at. If he hits the trap, or the ball stops within a bat's length of it, the fielder who threw the ball becomes batsman. When the ball runs past the trap at a greater distance than a bat's length from the mark, the batsman has another hit, and so on, each player trying to remain batsman as long as possible.

A game similar to this is played without the trap. The player selected to begin the game has a stick and ball. He throws the ball into the air and hits it as far as possible. The other players try to catch or stop the ball. If caught the catcher becomes striker. If stopped the striker lays down his stick while the one who stopped the ball bowls at it; if he hits the stick he becomes the striker.

"Dicky, Show a Light!"

This game is a splendid one for a dark night; it is a kind of Hare and Hounds, in which the hare, called Dicky, shows a light to guide his hunters.

The player who takes the part of Dicky is provided with a dark lantern, and is allowed a few minutes' start. The hunters then go after him, and they also carry a lantern, the light of which they must show the whole time, while "Dicky" need only show his light about once every two minutes. If the hunters get quite astray, and "Dicky" is too long showing his whereabouts, they cry: "Dicky, show a light!" He must then flash the light in their direction.

A good Dicky never keeps the hunters too long without a light, but dodges round the party like a will-o'-the-wisp, first here, then there, making the most of his two minutes to get to the other side of a hedge or fence, or right round the party in an opposite direction. It is a good idea to fix upon some boundary beyond which Dicky may not go; he has such advantages over the other players that if he can wander wherever he likes there is little chance of his being caught.

The Menagerie Man.

Each of the players, except two, takes the name of an animal, such as lion, leopard, panther, etc.; one of the two remaining is called the buyer, and the other the seller. The seller is supposed to own a menagerie, so he traces an imaginary cage upon the ground, and puts his beasts into it. The buyer then comes to the menagerie and pretends to knock at the door.

The seller asks: "Who knocks?" The buyer replies: "A merchant." The seller asks: "What do you want?" The buyer says: "To buy an animal." The seller then asks: "How much will you pay for it?" The buyer then mentions some price—say, ten shillings.

The seller then invites the buyer to enter, asking him at the same time what kind of animal he wishes to buy.

If an animal is mentioned that the showman has, he tells it to get out, at which it runs away from the cage. Before the buyer may run after it, he has to pay the price agreed upon, giving as many little taps on the hand of the

seller as he has mentioned shillings. He then pursues the animal he has bought; if it can get back to the cage without being caught, it takes a new name; if, however, the animal is caught, the buyer pretends to cut off its ears, after which it is considered to be a dog. The dog or dogs have then to help to catch the other animals. The game ends when all the players have been caught and become dogs.

The Hoop Race.

The hoop race is very good fun, for besides needing to be a good runner, the winner must be very skilful in the use of his hoop. The players should be allowed starts according to the size of their hoops, as, of course, a large hoop can be bowled faster than a small one. The one who first reaches the place agreed upon wins the race.

Turnpikes.

This is the best of hoop games. The turnpike gates are two small pegs driven into the ground quite close together, or two bricks placed side by side a short distance apart.

Half the players have hoops and half have charge of gates. The players with hoops start off, trundling the hoop slowly or quickly as they please, and they must pass the hoop through every gate. If the hoop touches either of the gate-posts or goes outside them the keeper takes the hoop, while the trundler takes his place as gate-keeper.

Posting.

In this game a large circular track should be marked out, with stations at equal distances, one for each player.

The player at the first station trundles his hoop to the second station, the player at that station takes his on to the third, and so on; the player at the last station takes the hoop on to the first again. Anyone steadying the hoop with his hand is "out," and his station must be abolished.

The player keeping in, and trundling the hoop round to all the stations, wins the game.

If the number of players is large, two or three hoops may be kept going at one time.

A Hoop Tournament.

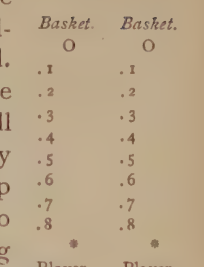
The players divide themselves into equal sides, each side arranging itself in a line facing the other. At the signal "Go!" the two rows dash forward, each player trying to drive his hoop against that of one of the opposite side, and, without touching either his own or an opponent's hoop with his hand, get his own into the home previously occupied by the other side. The side which gets most hoops across wins the game.

Knights.

This is simply a rough-and-ready game; sides are chosen, the big boys take the smaller ones upon their backs, and the fun commences. The one who carries a boy is called the horse, and the boy who is carried is called the rider; the horses on one side charge and jostle the horses of the other side, while the riders try to pull each other down. The game continues until only a single horse and rider remain. The side to which they belong wins the game.

The Peg-Gathering Race.

A number of rows of pegs are driven lightly into the ground, one row for each player, sufficient room being left between the rows for a person to run up and down. A basket is placed at the end of each row, as in the diagram, the players standing at the opposite end. At the word: "Go," the players rush to peg 1, pull it from the ground, carry it to the basket and drop it in, then run back to peg 2, and so on, carrying each peg separately to the basket. The player who gets all his pegs into the basket first, and back to the place he started from, wins the race.



Stones or potatoes may be placed on the ground and used instead of pegs if these are difficult to obtain.

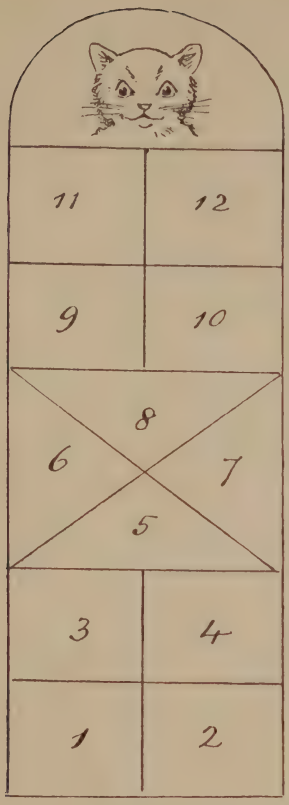
Ball on Horseback.

For this game half the players must be mounted on the backs of the other half. Catch-ball is then played in the ordinary way, the riders doing the throwing and catching, whilst the steeds do their best to help them by running to where the ball seems likely to fall. The stronger boys should be the horses and take the smaller ones for riders.

Hop Scotch.

The first thing needed for playing this game is a court marked out somewhat like the diagram on the next page. There should not be more than three players at one court, as they can only play one at a time.

The players "pink" for first turn, that is, they pitch the shell or piece of tile they are going to play with at the front line of the court. The one who



gets nearest leads off. Standing outside the court, at the square end, he throws his tile into compartment No. 1, hops in and kicks the tile out with the foot he is hopping on; he then hops to the starting-point, when he may put his other foot down. He next throws the tile into No. 2, hops through No. 1 into No. 2, and kicks out the tile as before. He next throws the tile into No. 3, hopping through Nos. 1 and 2, and so on, always kicking the tile out, until reaching No. 8, which is called "rest-home." Having reached this, he may place his feet in Nos. 6 and 7 for a rest, resuming the hopping position before going on with the game.

Up to the time a player reaches the cat's-face division he may have as many kicks as he likes in getting the tile out, but when he reaches this division he must drive the tile through all the compartments one after another—12, 11, 10, 9, etc.—only kicking it once in each. If either in pitching or kicking the tile rests on a line, goes over a side line, or falls into a wrong division, the player is out; as he also is if he lets both feet touch the ground while in the court. The player who is successful in going through the whole court without a slip wins the game; if two or more tie they must play it off.

Snail, or French Hop.

For playing this game a court is needed as shown in the illustration of Hop Scotch The rules are much the same as for that game. The first player throws the tile into division No. 1, he then hops in and kicks the tile through each division till he reaches the centre. He is then allowed to rest with both feet upon the ground; afterwards he must hop back in the same way as he came. Any player who in going through drops his foot, gets the tile upon a line, kicks it into a wrong division, or treads upon a line himself, must give up his turn to the next player. The winner is the same as in Hop Scotch.

Hopping Bases.

Two bases are marked off at opposite ends of the playground, in which all the players stand except one, who is chosen to be king, and who has a small

space marked off half way between the bases, which is called his castle. The players have to cross the space between the bases by hopping without being touched by the king, who also hops. If a player is touched he becomes a king's soldier, and must help the king to capture others. If any player, when crossing, lets both feet touch the ground he becomes a soldier; if the king lets both feet touch he must return to his castle and start afresh before he can touch any player. The game ends when all the players have become soldiers.

Touch.

Touch is the simplest of all running games; one player is chosen to be "he," and he must chase the other players until he touches one, who then becomes the "he" in his turn, and so on.

Cross Touch.

Cross Touch is played in almost the same way as Touch, the only difference being that directly a player passes between the "he" and the player being chased, the "he" must stop his original pursuit and go after the one who crossed his path. This is a great improvement on Touch, as, a fresh chase being continually started, the "he" has to try his utmost or he would never catch anyone.

Tag.

Eighteen persons are necessary to play this game properly. The players, except two, arrange themselves in a ring, two deep, leaving enough space between each pair to allow a person to dodge between easily. The two players who are out of the ring are called the "he" and the "outplayer." The game is for the "he" to try and touch the "outplayer," who can dodge in and out or round the ring, and when he is tired or wishes to, he can stand in front of one of the pairs inside the ring, the outside member of which then becomes the "outplayer." If the "outplayer" is touched he becomes the "he," and the previous "he" must take refuge in front of a pair and so on.

"I Spy."

This game is a mixture of Touch and Hide-and-Seek. The players divide themselves into equal sides, each side choosing a captain. The two captains decide which side shall hide first, helping their sides in hiding and seeking, telling them good places, and so on.

The seekers mark out a base, and stay there with closed eyes or otherwise so that they cannot see where the hiders go to conceal themselves. The hiders give a whistle or shout to show that they are ready. The seekers then begin to look. As soon as a hider is seen, the player who sees him shouts: "I spy," and all the seekers rush home, for on being called the hider must come out, and he must try to touch a seeker before the home is reached. A hider need not wait to be called, but can try to touch a seeker whenever he sees a chance. The seekers should never pass a place where there is the least chance of anyone being hidden, for if they are cut off from

home they are sure to be caught. If the seekers are successful in spying out the hiders without being caught they go out to hide, but if most of the seekers are touched the hiders go out again.

Touch Wood.

Touch Wood is played in the same way as Touch, except that the players are safe from the "he" whilst touching wood. If the game is to be a lively one this refuge should not be taken advantage of too often.

Widdy-Widdy Way.

This game is sometimes known as "Warning." A "home" is marked out against a wall. One of the players is chosen to be the "he," and begins the game by taking his place in the home. As soon as the "he" is ready he clasps his hands together, kicks the

wall, shouts: "Warning!" and starts in pursuit of the other players as in Touch, except that his hands must not be unclasped. If "he" unclasps his hands he cannot touch any player till he has gone home and started afresh. If the "he" can be caught as he returns, he must give the one who caught him a pick-a-back home.

As soon as "he" touches a player, the two rush home to avoid giving pick-a-backs. After joining hands, kicking the wall, and shouting: "Warning!" as before, the two start together in pursuit of the others; in this way the game goes on, player after player getting caught, and having to join the chain. The players who are still free try to break the chain without being touched in order to get a ride home and to put off the time when they must themselves be caught, for as soon as the chain is broken the players composing it must run home.

If the playground is a small one it is best to arrange for a "widdy of six"; that is to say, when six are caught they must go out in pursuit together, but the next one when caught must start a fresh "widdy." This prevents the chain getting so long as to stretch right across the ground and so make dodging impossible.

Hare and Hounds.

Hare and Hounds is a good country game. Two boys, who should be not necessarily the best runners, but the 'cutest dodgers of the party, represent the "Hares," and the remainder are the "Hounds." The hares carry with them bags full of paper torn up into very small pieces, which they scatter behind them as they run, to act as scent. By this the hounds track and endeavour to capture them. The hares, of course, try to mislead them by all sorts of doublings and twistings, or by going over difficult country. The hares are not allowed, by the rules, to make false starts at any part of the run, or to separate and lay two scents. They are considered caught if the scent gives out.

The hounds will find a little discipline a wonderful help to them in baffling the tricks of the hares. A captain and whipper-in should be chosen, the former to lead, the latter to look after the stragglers if there happen to be any. So long as the scent is strong the whole pack simply follow the captain, keeping well together, but when he is not sure of his way, he blows the whistle which he carries, and the pack halt. The whipper-in stands at the last point at which the scent can be seen, holding a handkerchief in his hand. The pack run round and examine the ground to find the lost scent. The moment they find it the captain blows his whistle and they go off again.

A substitute for this sport is "Chalk Chase," or "City Hare and Hounds." Two hares are chosen, as in the former game, but instead of having paper scent they must make chalk marks on the ground or walls, thus: ——> the arrow pointing in the direction they are going. If they want to hide they may chalk an H in the centre of a circle, and hide within twenty paces of it. The hounds must cross out every mark as they pass or the hares are not fairly caught.

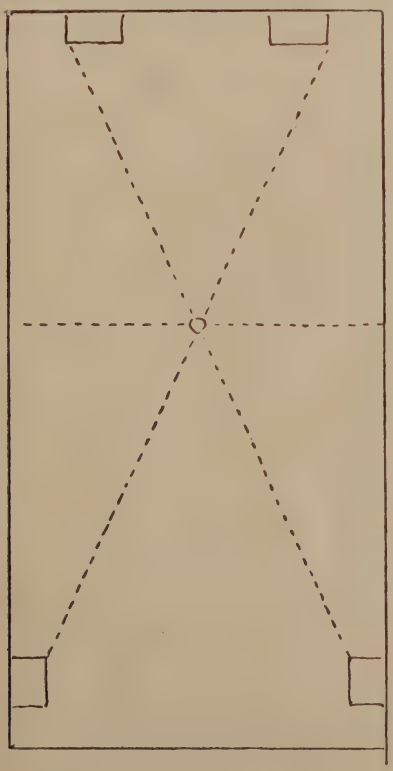
In both games, the start allowed the hares should vary from five to ten minutes, according to the length of the run.

To begin with, a run of four miles will be good fun, but after two or three holidays spent in playing the game a much longer run will be found to be enjoyable.

Just a word about the foot covering to be worn in the long country runs. Do not go out in your gymnasium shoes, as many boys do, but in a pair of strong boots, for the continual beating on the hard ground will make your feet very sore and quite spoil your enjoyment of the run if the shoes are too light.

Prisoner's Base, or Chevy Chase.

This is one of the best running games for a party of boys or girls. If played in a playground, the whole space



may be used, but if in a field it is well to mark off a part of it for the game. If possible the ground should be oblong, about three times as long as it is wide; other boundaries should be marked as in the diagram. The spaces at the bottom of the diagram are called bases; those at the top are the prisons. The distance from base to prison should not be less than twenty-five paces; the bases should be wide enough for the players of each side to stand in a row in their own base.

The players select two captains, who toss up or draw lots for first pick of the players. The winner has first pick, then the other captain picks, and so on till every one is chosen. The last player chosen is sent out into the middle of the ground to the place shown in the diagram, where he shouts: "Chevy!" One of the opposite side at once tries to catch him before he can get back home. As soon as the pursuer leaves his base a player from the "Chevy's" side goes after him, and so on, every player being both pursuer and pursued. If a player is caught before he reaches home he has to go to prison; a player from Base 1 goes to Prison 1, or from Base 2 to Prison 2. No player can be touched by an opponent who left home before him. After this first rush round, there are usually a number of prisoners, and the whole spirit of the game lies in the attempts to rescue them. A prisoner is rescued when touched by one of his own side who is able to run from base to prisoner without being touched by an opponent. This, of course, is why the prisoners from Base 1 are opposite Base 2, for the rescuer has thus a longer run than the opponent who tries to prevent him. A rescuer and the player rescued may return to their base without being

touched, but if a rescuer is touched before accomplishing his purpose he himself is a prisoner.

It is considered sufficient if the prisoner's foot is in prison; he can thus stretch out towards his rescuer, who need only touch his hand to free him. If there are several prisoners they may form a chain, only the last member of which need stand in the prison.

The game is won by a side making all the others prisoners. If at starting "Chevy" returns home untouched, or if all the prisoners on both sides are released, the game begins afresh.

Hockey.

This is a capital game for a number of players and where there is plenty of ground. Eleven a side is supposed to be the correct number for a match, but in an ordinary game any number of players can take part, provided they are equally divided into sides, each side being under a captain.

The ground should be fairly level, about one hundred yards long, and not more than sixty yards wide. Should the ground be larger than this, the part selected to play on should be indicated. If the boundaries can be marked with a chalk line, it will save a good many disputes. The two lines running the length of the field are called "side lines," whilst the two shorter ones at the ends are termed "goal lines." In the centre of each of the latter a goal should be erected, which should consist of two upright posts twelve feet apart, with a bar across them at a distance of seven feet from the ground. In front of each goal there should be drawn a line twelve feet long, running parallel to the goal line, and fifteen yards from it. The ends of these lines should be curved round to the "goal lines" by quarter circles, of which the goal posts should form the centres; this is called the striking circle. The ball to be played with should be white. For a match a cricket ball painted white is the correct thing.

Each player must be provided with a stick having a curved end. There are a good many opinions as to the best kind of stick to use, but a stick should be chosen that is neither too heavy nor too light, and that can be wielded easily. This is most important, as the whole game of Hockey depends more upon wrist work than strength of stroke.

The sides having been chosen, the players move to the centre of the field, taking up their positions under their respective captains. The game is started by a player of each party striking the ground on his side of the ball, and his opponent's stick over the ball, three times in succession, after which either player can hit the ball, and the game is commenced; this is called "bullying the ball."

The object of the game is to see which side can secure the greater number of goals. A goal is scored when the ball has been driven between the goal posts under the bar. No goal can be scored unless the ball be hit from a point within the striking circle; a ball struck from without the striking circle or touching or glancing off the person or stick of a player of the defending side, cannot score a goal.

The ball may be caught, but must be immediately placed upon the ground and struck by the player. The goal-

keeper may kick the ball in defence of his own goal, but not if he is farther out in the ground than the striking circle.

When the ball goes over the side line a player on the opposite side to the one who last touched it should immediately bowl it into play in a straight line, never in a forward direction. If the ball, by chance, be hit behind the goal line by the attacking party, it should be brought out to within twenty-five yards at right angles with the goal-post and then "bullied." If, on the other hand, the ball be hit behind by any of the defending side, any player of the attacking side may claim a free hit from any point in a line with the goal-posts within a yard of the corner.

The captains generally agree beforehand what time the game shall last—for a match usually seventy minutes—and at half time the parties change sides.

Marble Games.

One Hole.

Either a cap is placed upon the ground or a round hole is dug, it does not matter which. Each player takes ten marbles in his hand and tries to throw the whole of them into the cap or hole. He reclaims all that go in, but leaves those that fall outside where they drop. The players throw in turn; any player who gets the whole ten marbles into the cap takes the marbles that are lying round it.

Spanners.

This is a good game for two players only. The first player shoots a marble, and the second tries to shoot his marble against or within a span of it. The players shoot alternately, but when one is successful he has another shot, and the other player pays him a marble.

Picking the Plums.

Two straight lines are drawn parallel to one another, from four to eight feet apart. Each player places two or three marbles, which are called "plums," upon one of the lines, leaving about an inch between them. The players in turn "knuckle down" at the other line and shoot at the "plums," those hit being kept by the successful shooter, but a second shot is not allowed till the next round. If a player fails to hit a "plum," he must add one to the row to be shot at.

King Taw.

This game is very similar to the previous one. A circle about a foot in diameter is drawn on a piece of smooth ground or asphalt; each player puts an agreed-on number of marbles in the circle, as nearly as possible at equal distances from one another. Around this ring another must be drawn at a distance

of from six to seven feet; this circle is called the "taw-line." The first player starts from any point on this line, and shoots at the marbles in the inner circle; if he knocks one out and it goes outside the larger ring he takes it, and may shoot again from the place where the marble he originally shot with stops, and may continue to shoot until he fails to knock a marble out. Whenever a player fails to knock a marble from the circle his own marble must remain where it stops, unless it rolls out of the outer circle, in which case he may pick it up. The players follow one after the other, keeping the same order throughout the game, one succeeding another as soon as he fails to knock a marble from the ring. The marbles that have been shot and which remain in either of the rings are treated in the same way as the marbles originally put in the small ring. The game goes on until both rings are clear.

Pyramids.

The marbles for making a pyramid are supplied by one boy, who charges one marble a shot to every boy who wishes to play. A ring a foot in diameter is drawn upon the ground, and in the centre three marbles are placed, arranged in a triangle, with a fourth on the top of them, forming a pyramid. Any marbles knocked out of the ring become the property of the shooter, who also retains the marble he shot with, even if it remains in the ring, should he knock one out; but if his marble stops in the ring without knocking another out, it is claimed by the owner of the pyramid. The players shoot in rotation whether they win or lose. The pyramid must be re-made each time it is knocked down.

Leap-Frog.

This is the simplest and at the same time one of the best of overback games. The players stand behind each other, forming a long line; the first player in the line makes a back, the second leaps over, and makes a back a few feet farther on, the first one still remaining down. The third player goes over first one and then the other, forming another back in the same manner as the second, and so on until all the line are down. Then the boy who made the first back starts again, and leaps each of the backs and makes another back at the end, the next player does the same, and thus a continually advancing line of backs is formed. If the players are anxious to get over the ground quickly they can run a dozen yards or so before "going down." The whole fun of the game lies in its being played smartly and with spirit.

Fly.

In this game a leader and a boy to make first back are chosen. The leader does some trick as he leaps the back, which the other players must exactly follow; any player making a mistake takes the place of the one who is giving the back.

The variations are almost numberless, but one or two may be mentioned. For instance, to fly the back with the left hand only, or to place a cap on the back as you leap and pick it off before touching the ground. The back as soon as released takes the place of the leader, who becomes second player.

Leap On.

In some places this game is known as "Fly the Garter." A line is drawn, called the garter, from which all the boys take a standing jump, and the boy whose jump is the shortest must give the first back. He is allowed to pick any one of the players to be the flyer.

The boy who can travel the farthest before touching the ground after clearing the back is usually chosen. The player giving the first back stands on the garter. The flyer leaps, clearing as great a distance on the other side of the back as possible. A line is drawn where the flyer jumped to, and the back moves on to it. The greater the distance he flies the better chance the back has of getting someone to take his place, as the players have to spring from the garter and clear the back. A run is allowed, but the players must not overstep the garter when leaping. If a player is unable to clear the back he must take his place. When all the players have been over, the back takes a standing leap farther on, clearing as much ground as possible, and makes a back at the point he jumps to. The other players are now allowed to take a stride before clearing the back, but the feet must only touch the ground once over the garter before the leap. When all have been over, the back springs on in the same way as before, the players being now allowed two strides; then the back may spring a third time, the players being allowed three strides. At this stage it will be fairly difficult to clear the back well, but if the players can do so easily, the back may leap again, and they must clear him without increasing the number of strides. It is not often that this stage, called the "second three," is needed. In no stage is it allowed to overstep the garter at the first stride.

"Jump, Little Nagtail!"

The players divide themselves into equal sides and agree which side shall be "nags" and which "riders." One of the nags places himself firmly against

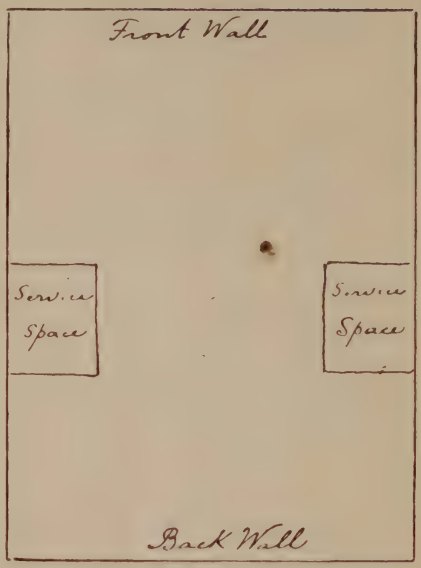
a wall; another, bending down, holds him tightly round the waist; the next player holds the one who is bending down round the waist, and so on. The nags being all ready, the riders start mounting. The first rider with a run, clears the backs of the rearmost nags and takes a seat as near the first nag as he can, each rider following in the same manner. No rider may move after he has once taken his place, and each one, before leaping, must call: "Cock warning!" After all the riders are seated, they must shout aloud three times: "Jump, little Nagtail, one, two, three," calling at the third time: "Off, off!" If the nags have supported the riders the whole time the sides change places. The nags are released if any of the riders are unable to get seats owing to the first ones not springing far enough forward.

Hop, Step, and Jump.

In this game the winner is the one who can, starting from a given line, cover the greatest possible distance with a hop, step, and jump. A run may be taken, but the hop must start on the line, the step and jump immediately afterwards.

Fives.

Although this game is one of the oldest and most popular of school games, there are no proper laws for playing it. Each public school has its own rules. Any two players who wish to enjoy the game can do so if they can find a blank wall with a flat piece of ground in front of it that they can make use of.



The wall and ground should be marked out as shown in the diagram. No definite dimensions can be given. If a large wall be available, it is well to take advantage of it, but if only a small one can be had, the game can be played equally well.

One of the players bats the ball with the palm of his hand against the wall, above the line, causing it to rebound within the court. The other player must strike the ball as it first bounces, again causing it to strike the wall above the line, and to rebound in the same way as before, and so on until one or other of the players misses the ball, when his opponent scores fifteen, and has the privilege of commencing, or, as it is termed, serving.

If, when serving, the ball does not strike within bounds, it counts as a fault, but another trial is allowed.

If, however, the server should fail again, the other player scores, and takes the ball.

The scoring is as follows:—15, 30, 40, advantage, game. If the players equalise at 40, they call "deuce," and two points must be gained in succession to win the game; if both players gain "advantage" they go back to "deuce."

The player who gets the best of three games is the winner of a set. The game is played with bats instead of the hand if the court is a large one.

Balloon Tennis.

Either two or four players are needed for this game. A string is stretched across the garden, which acts in the same way as the net in tennis. The players bat an air-ball with the hand from one side of the string to the other, trying to keep the air-ball from touching the ground on their own side of the string, and to bat it in such a way that it touches the ground on their opponents' side.

Every time the ball touches the ground the opposite side counts one. The side that gets five first wins the game.

Tug of War.

The players divide themselves into equal sides. A rope is laid straight along the ground; a line is then drawn at right angles to the rope and exactly in the middle of it. The sides each take one end of the rope; when all is ready the signal to "go" is given, upon which each side does its best to pull the other over the line. The side that wins two out of three pulls wins the game.

Stilts.

Children can easily make themselves a pair of stilts. Two poles of equal length are needed, and to them, at the height desired from the ground, pieces of wood must be nailed, of just sufficient width to rest the foot upon, and strong enough to bear the whole weight of the body.

The poles should be long enough to come just above the boy's shoulders when he is standing upon the foot-rests.

The accompanying illustration shows how the stilts should be used. Care must be taken to raise each stilt with

the foot during the first part of the step. It is not at all difficult to learn to walk on stilts, and very tall ones can be used after a little practice.

Tom Tiddler's Ground.

A line is drawn to separate Tom Tiddler's Ground from the rest of the playground or field. Tom Tiddler takes up his position in this space and tries to touch anyone who intrudes upon it. Any player he touches becomes a prisoner and must stand behind Tom Tiddler until a comrade comes to rescue him. To release the prisoner, the rescuer must touch him without being previously touched by Tom; if, however, Tom touches the rescuer first, he also becomes a prisoner. The whole spirit of the game lies in there being plenty of invaders, and in the prisoners being rescued quickly.

Nuts in May.

"Here we come gathering nuts in May,
Nuts in May, nuts in May,
Here we come gathering nuts in May
On a cold and frosty morning.

"Whom will you have for nuts in May,
Nuts in May, nuts in May?
Whom will you have for nuts in May
On a cold and frosty morning?

"We'll have .... for nuts in May,
Nuts in May, nuts in May,
We'll have ..... for nuts in May
On a cold and frosty morning.

"Who will you send to fetch her away,
To fetch her away, to fetch her away?
Who will you send to fetch her away
On a cold and frosty morning?

"We'll send ..... to fetch her away,
Fetch her away, fetch her away,
We'll send ..... to fetch her away
On a cold and frosty morning."

The children hold hands and form two lines of equal length, facing each other, with sufficient space between to allow of their walking backward and forward as they sing the verses.

The first line advances, singing the first verse, the second line replies with the second verse, the first line takes up the third verse, naming a child in the opposite line as the one to have for "nuts in May." When the second line has sung: "Who will you send to fetch her away?" the first line must name a child in its own line, as: "We'll send Mary Brown to fetch her away."

At the end of the last verse a handkerchief is laid on the ground, midway between the two lines, and the two children whose names have been mentioned take each other's right hand, across the handkerchief, and try to pull each other over it. The child who is pulled over becomes the captured "nut," and must join the side of the one who pulled her over. The game then begins again, but the second line must now commence, so that each side may have a chance of naming the children who have to pull together. The side gaining the greatest number of "nuts" wins.

Ball and Bonnets.

A number of boys place their caps, or bonnets ("bonnet" is the Scottish term for a boy's cap), in a row, at a few yards' distance in front of them. The first boy takes a ball and, from a fixed point,

tries to throw it into a cap. If he succeeds, all the boys, except the one into whose cap the ball has fallen, must run away, whilst the boy to whom the cap belongs picks up the ball, and as soon as he has it in his hand, cries: "Stop." The other boys stop, and he then tries to hit one of them with the ball.

If he is successful a small stone is placed in the cap of the boy struck. If not, a stone is put into his own cap, the boys return, and he pitches the ball into some other boy's cap, who must pick it up, and endeavour in his turn to strike a boy with it. The game goes on until there are six stones in one boy's cap, when he must either pay a forfeit to clear his cap, or, according to some rules, he is bound to place his hand flat against the wall, whilst he receives six blows upon it with a knotted handkerchief, but the forfeit plan is the best one, as the other is apt to become a little vicious.

All in the Well.

A circle, or well, about eight inches in diameter, is made, in the centre of which a wooden peg about four inches long is placed, with a button balanced on the top. The players begin the game by each putting three buttons on a certain spot, near the well; this is called the "paying pool." Then each player has a turn at throwing a short stick at the button on the peg. Should he knock the button off into the well, he takes one button out of the paying pool; if he happens to knock it outside the circle he takes two buttons; but if he fails to knock the button off, he must pay a button into the pool.

This game can be played with either nuts or marbles, instead of buttons.

Mulberry Bush.

"Here we go round the mulberry bush,
The mulberry bush, the mulberry bush,
Here we go round the mulberry bush
On a cold and frosty morning.

"This is the way we wash our hands,
Wash our hands, wash our hands,
This is the way we wash our hands
On a cold and frosty morning.

"Here we go round the mulberry bush,
The mulberry bush, the mulberry bush,
Here we go round the mulberry bush
On a cold and frosty morning.

"This is the way we wash our clothes,
Wash our clothes, wash our clothes,
This is the way we wash our clothes
On a cold and frosty morning.

"Here we go round the mulberry bush,
The mulberry bush, the mulberry bush,
Here we go round the mulberry bush
On a cold and frosty morning.

"This is the way we go to school,
We go to school, we go to school,
This is the way we go to school
On a cold and frosty morning.

"Here we go round the mulberry bush,
The mulberry bush, the mulberry bush,
Here we go round the mulberry bush
On a cold and frosty morning."

The children form a ring, all joining hands and dancing round while singing the first verse. When they come to the last line of the verse they unclasp hands and twirl rapidly round and then stand still and commence singing the second verse, suiting the action to the word, that is to say, pretending to wash their hands.

When that is finished the first verse is sung again as a chorus, the dancing commences afresh, and the first verse is repeated as a chorus after each different verse.

The verses may be varied and carried on for any length of time: "This is the way we comb our hair," or: "This is the way we sweep the floor," and so on, just as long as the leader of the game fancies.

When the children "go to school," they should walk two and two, very quietly, but if the leader chooses to suggest: "This is the way we come out of school," they should jump and skip about.

Badger the Bear.

This is a boys' game. One boy represents the bear. He goes down on all fours and holds the end of a string in one hand. Another boy is his keeper and holds the other end of the string. It is the keeper's duty to defend the bear, and for this purpose he is armed with a long scarf knotted at the end, and he must strike at the boys who come to badger the bear. The boys must not strike at the bear until the keeper says: "My bear is free," but at that signal they all rush at him and try to strike him with their knotted handkerchiefs, taking care to keep out of reach of the keeper's scarf, for the boy who is struck by it must take the place of the bear, whilst the bear becomes keeper, and the keeper joins the attacking party.

Ring o' Roses.

This is a game for very little children. They form a circle holding hands, and walk round singing the following verse:—

"Ring-a-ring o' roses,
A pocket full of posies,
Hush-a, hush-a, we'll all tumble down."

When they sing, "We'll all tumble down," over they go, roly-poly on the grass. Then they get up again, and the game begins afresh.

Top Games.

Peg in the Ring.

The best game with peg-tops is "Peg in the Ring." A large ring, a yard in diameter, is marked, with a smaller one, a foot in diameter, within it.

A player begins the game by spinning his top in the smaller ring; the next "pegs" at it, trying to split it. If a top when it stops spinning remains in either of the circles it must be placed "dead" in the inner one for the other players to peg at; if, however, it rolls clear, as it should do if well spun, the player spins it again. Every player spins again as soon as he can get his top, and is allowed to peg at every top, dead or spinning, within the inner ring.

When a player successfully splits a top he keeps the peg as a trophy.

Chip Stone.

This is another very good game with peg-tops. A small ring, a foot in diameter, is drawn upon the ground, into which each player puts a marble. The players spin their tops outside the circle, pick them up in their hands still spinning, and try, by slipping the tops out of their hands, or "chipping," to knock the marbles out of the ring. Any marbles chipped out become the property of the player knocking them from the ring.

Whip-Tops.

The top is started by a twist of the hands, and kept going by whipping. A good deal of fun may be derived from this if several players start in a row, and race with their tops to a certain point, some distance off. Another game is for two players to start their tops from opposite points and try to whip them against each other; the player who is able to knock his opponent's top over with his own, and at the same time to keep the latter spinning, is the winner.

Croquet.

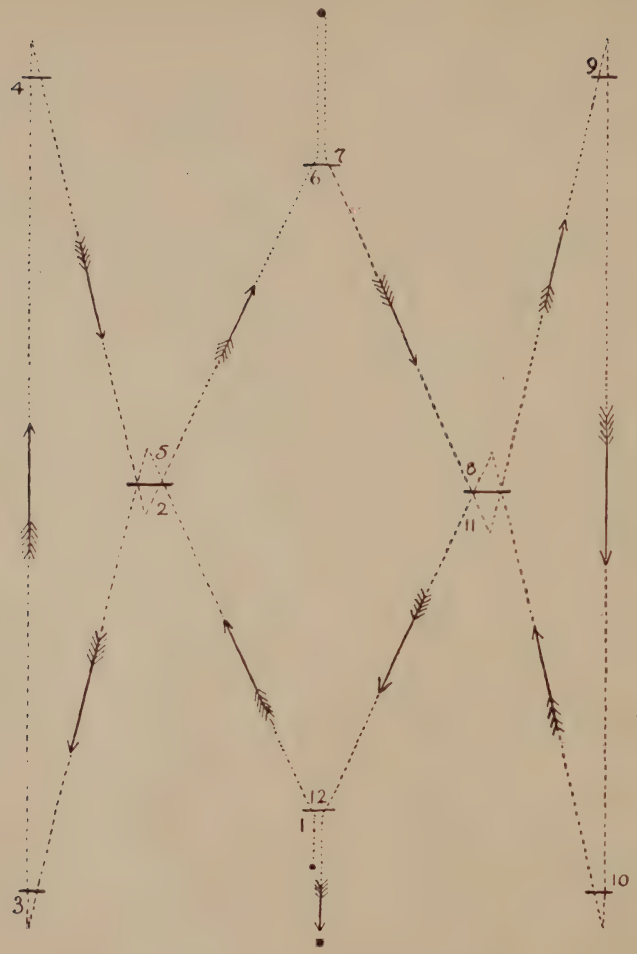
This old and favourite game can be played on any nice lawn, which should measure forty yards long by thirty yards wide, but a very good game can be played on a lawn of much smaller dimensions. A croquet set can be obtained from any good toy-store.

Supposing an eight-hoop game is to be played, the ground should be arranged as shown in the diagram; if the lawn is full-sized the two sticks should be driven into the ground one at each end at a distance of three yards from the top and bottom boundaries, the first and fifth hoops should be five yards from the sticks, the centre hoops (numbers 2 and 6) should be midway between the first and fifth and five yards from each other, and the corner hoops (numbers 3, 4, 7, 8) six yards from the top or bottom boundaries and five yards from the sides.

When eight hoops are used the game is to drive the ball with the mallet through the hoops in the direction shown by the arrow in the diagram, and the player who first gets his ball back to the starting peg wins. The ball must be placed two feet from the first hoop and go through every hoop in regular succession; if a player fails to send his ball through, he must try until successful, but he is only allowed one stroke at a time, unless his ball goes through a hoop, when he is allowed a second stroke. A player is also allowed a second stroke if his own ball strikes another, which is termed "roquet," when he may pick up his own and place it close to his opponent's, and knock his opponent's ball in what direction he pleases; this is termed "croquet"; he may then make another stroke.

If an opponent's ball is in a good position for a run through a hoop, it is sometimes policy to roquet it, in preference to running one's own ball through first, as the chances are that a player will not only be able to croquet his opponent, but will with the second shot be able to get his own ball through the hoop.

If more than two are playing, a player can roquet each ball once, and can thus not only croquet his opponent's away, but can croquet his partner's into favourable positions; it often happens



that when sides are chosen one of the players is much more skilful than the others of his side, and as every one of the side must go right round and touch the starting stick before the game is won, the skilful player will become what is termed a "rover," that is to say, after having been right round he will not allow his ball to touch the starting stick, because to do so will put him out of play, but will go out and by means of roquet and croquet help the weak ones of his side to push forward. The opponent, however, will try by roquet and croquet to make the rover's ball touch the stick, in which case the rover is out and can no longer play. If a ball, after having made a roquet, strike another ball the latter must remain where driven, and any point which may be made afterwards in consequence thereof, counts the same as if the ball had been originally in that position; the player who caused the two balls to roquet simultaneously may choose which one he prefers to croquet.

If a player attempts to roquet his

opponent and misses, it counts the same as if a hoop had been missed, and no second attempt is allowed. If a ball is only partly driven through a hoop it cannot be run through at the next stroke, but must be knocked back into position, but if an opponent roquet the ball through, then it counts as if it had been driven right through in the first instance.

If at the commencement of a turn a player's ball is found touching another, it is regarded as roquet; if in attempting to get through a hoop a player's ball roquet one that lies beyond the hoop, and passes through the hoop, which sometimes happens when the player's ball is at the side of the hoop he is playing for, then both the hoop and the roquet count, but if it roquets a ball on the playing side, and then goes through, only the roquet counts.

Any ball that goes off the ground must be replaced at right angles to the boundary and three feet within it, or, if a ball be sent within three feet of the boundary, a player may either bring the ball in as if it had been sent over the boundary, or play it where it lies, whichever he prefers. If a player when taking croquet sends his own or the ball croqueted off the ground, he loses the remainder of his turn, unless his ball on its passage should roquet, when his ball may pass the boundary without penalty.

Any player making a foul stroke loses the remainder of his turn, and any point made does not count. The following are considered as fouls: To strike another ball instead of or beside one's own when striking; to strike a ball twice; to spoon, that is to say, push a ball without making an audible knock; to touch a ball in course of play; to allow a ball to touch the mallet when rebounding from a hoop or stick; to move a ball which lies close to a stick or hoop by striking the stick or hoop; to play a stroke after roquet without taking croquet; to fail to move both balls when taking croquet; or to croquet a ball which is not entitled to croquet. If a player play out of turn or with the wrong ball, the remainder of the turn is lost and any point made is not counted.

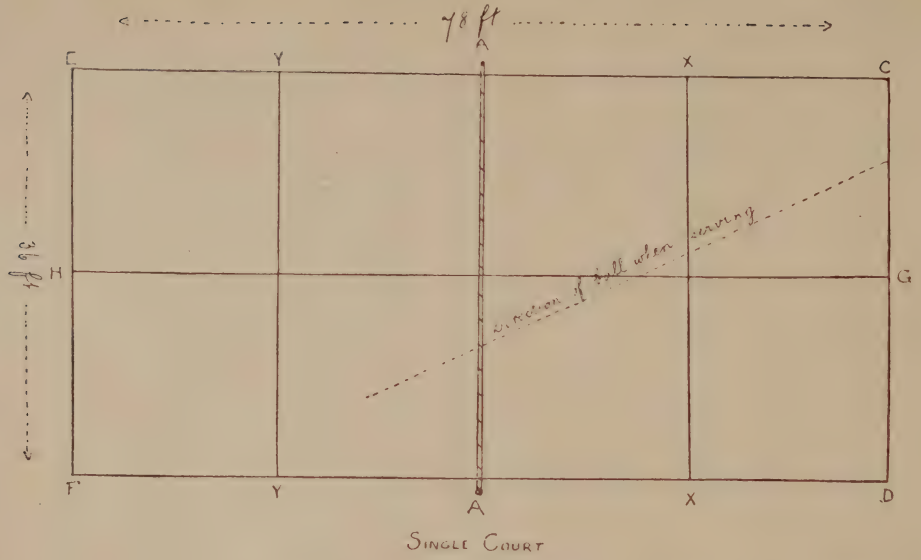
Lawn Tennis.

This is one of the best of all outdoor games for the amusement of both boys and girls. A level lawn or field should be chosen, although sometimes asphalt and even cinder courts are used, but these are not so good as turf.

The requisites for the game consist of:— two posts three and a half feet in height; a net, which is fastened to the two posts and which should be tarred to keep it from rotting; a stay to put in the middle to keep the net at the right height (three feet); a dozen indiarubber balls not less than two and a half inches in diameter and not more than two ounces in weight, covered with thin felt; and a racket, which should not weigh more than fourteen and a quarter ounces.

There are two kinds of Lawn Tennis —the single-handed game, played by two players, and the double-handed game, played by three or four players.

For the single-handed game the court should be twenty-seven feet in width and seventy-eight feet in length, divided across the middle by the net, the posts of which should stand three feet outside the court on each side. At



SINGLE COURT

each end of the court, parallel with the net, and at a distance of thirty-nine feet from it, there should be drawn the base lines C D and E F, the extremities of which should be connected by the side lines C E and D F. Half way between the side lines, and parallel with them, should be drawn the half-court line G H, dividing the space on each side of the net into two equal parts, called the right and left courts, and on each side of the net, at a distance of twenty-one feet from it, and parallel with it, should be drawn the service lines X X and Y Y. The court will then appear as shown in the diagram.

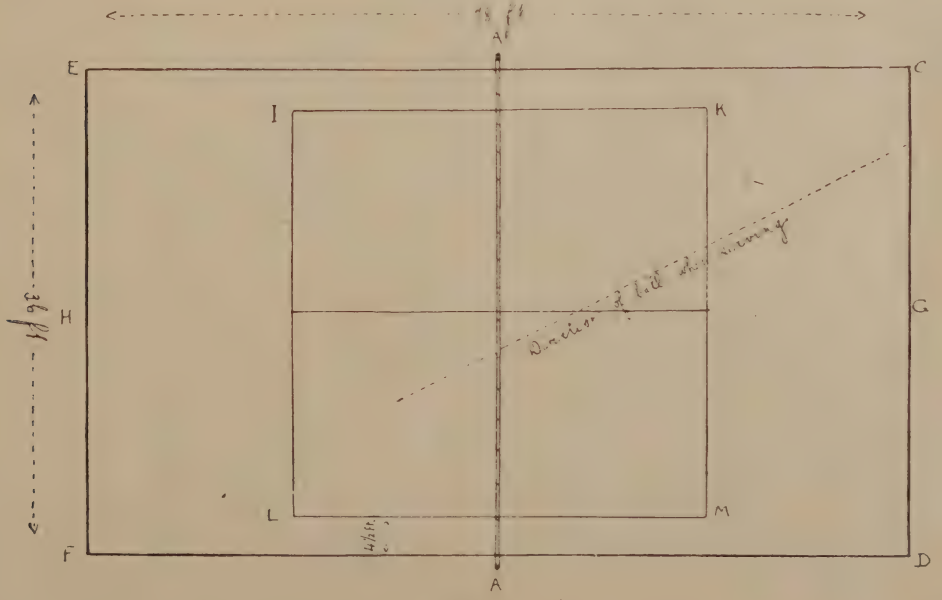
It is a great advantage if a piece of white cloth about two inches wide is stretched and fastened to the top of the net, as otherwise it is difficult to distinguish. The players stand on opposite sides of the net; the one who is to deliver the ball is called the server, and the other the striker-out. The server stands with one foot outside the base line, and the other foot upon it, and delivers the ball from the right and left courts alternately, beginning from the right. The ball served must drop over the net and within the square nearest the net which is diagonally opposite to that from which the ball is served, as shown on the diagram in dotted lines, that is to say, if the server were delivering the ball from the right-hand court, it would have to fall in the left-hand court of his opponent. If the ball be delivered into the wrong court, or if the ball drop in the net, or beyond the service line, it is counted a fault. The server is allowed another try; if this is also a fault 15 is scored to his opponent. If, however, the ball pitches in the proper court it should be immediately returned by being struck with the racket on the first bounce by the striker out, and again returned in the same manner by his opponent; but after the service the ball may be struck either before it touches the ground or on the first bounce, and this continues

until one of the players fails to return it, or it is knocked outside the lines of the court, when 15 is scored by the opposite side to the one which missed the ball or knocked it out. If the ball served just touches the net it is called a "let" ball; provided the service be otherwise good the service counts for nothing, and the server may serve again.

Either player loses a stroke if the ball in play touch him, or anything that he wears or carries, except his racket; or if he touch or strike the ball in play with his racket more than once consecutively; or if he touch the net, or any of its supports, while the ball is in play; or if he touch the ball before it has passed the net.

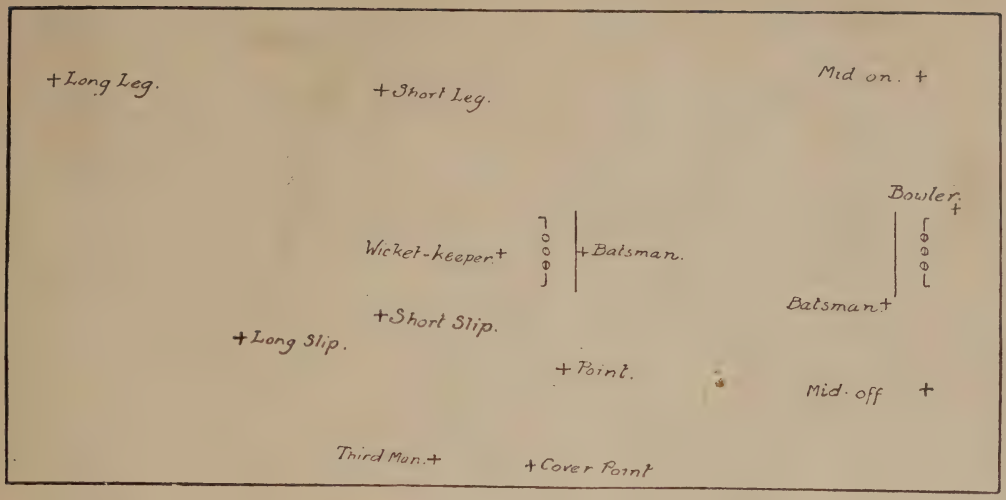
On a player winning his first stroke the score is called 15, on winning the second stroke 30, on winning the third stroke 40, and the fourth stroke "game." If both players have won three strokes the score is called "deuce"; the player that next scores gets what is termed "advantage," and if he scores again he wins the game; if, however, his opponent scores, then they go back to deuce again, and so on until either player wins the two strokes immediately following the score of deuce, when the game is scored for that player. The player who first wins six games wins a set. At the end of every set sides are changed.

The above rules apply also to the three-handed and four-handed games. The court, however, for these games is arranged differently, as shown in the diagram below. It should be thirty-six feet wide. Within the side lines, four and a half feet from them, and parallel with them, are drawn the service side lines I K and L M. The service lines are not drawn beyond the points I, L, K, and M towards the side lines. In other respects the court is similar to that described for the single-handed game.



Double Court.

Cricket in the Village.



CRICKET.

This is one of the oldest and most popular of outdoor games for boys. It is necessary that the field chosen for the game should be as level as possible and particularly the ground between the wickets.

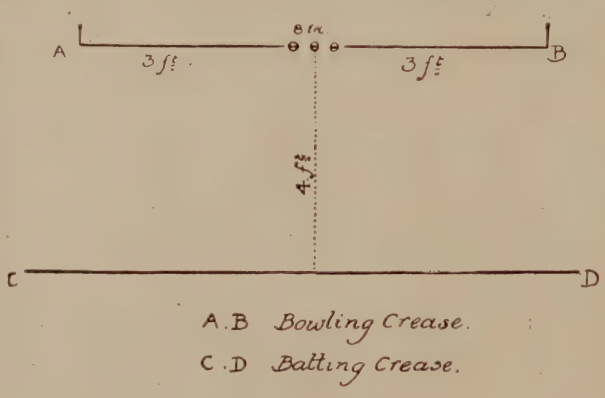
It will be as well first of all to describe the general principles of the game. One side is considered "in" and the other side "out"; that is to say, the side that is "in" has to defend the wickets, while the players who are "out" have to do their best to get them out, either by bowling, catching, stumping, or running out. This continues until all the players of the "in" side with the exception of one are put out; the other side then defend the wickets. The players of the side that is out are placed in such positions as to prevent as far as possible the players that are in from obtaining runs. A run is made by either of the batsmen striking the ball sufficiently far away to enable him and his partner to change wickets; sometimes as many as six runs can be made from one stroke. The side which obtains the most runs wins the game.

The side which has the first innings sends two men in to bat. These batsmen take up their positions in front of the wickets, while the players on the opposing side are placed in various positions on the field, according to the wish of the bowler. There is, however, a fixed plan for arranging the field, which is always adhered to except under special circumstances. For instance, a left-handed batsman would necessitate an alteration. The diagram given above will best explain the arrangement of the "field."

The wickets should be set up at a distance of twenty-two yards from each other. Each wicket should be eight inches in width and consist of three stumps placed in such a way as to prevent the ball from passing through, with two bails upon the top.

The bowling crease (see diagram below) should be six feet eight inches in length, in a line with the stumps, with a return crease at each end at right angles behind the wicket, the stumps being in the centre of the crease. The popping or batting crease should be four feet from the wicket, parallel to it, and about the same width as the bowling crease. The way to mark these creases is to paint them on the turf with whitening mixed with water; they should be about an inch wide. The diagram shows how the wicket should look when properly marked out.

On commencing the game the ball must be bowled: if thrown or jerked, it will be considered a "no ball" and a run will be given to the side batting. The bowler must deliver the ball with one foot on the ground behind the bowling crease, and within the return crease, otherwise it is a "no ball." If the bowler bowls the ball so high over, or so wide of the wicket, that the batsman cannot reach it, it is considered a "wide ball" and this also counts as a run to the opposite side. The ball should be bowled in overs of five balls from each wicket alternately. Neither a "no ball" nor a "wide ball" is reckoned as one of the over.



The batsman may hit a "no ball," and any runs that may result are added to his score, but he is not out if bowled or caught from such a ball. If the ball pass the striker without touching his bat or any part of himself and any run is obtained it is called a "bye," but if the ball touch any part of the striker's body (the hands excepted) and any run is obtained, it is called a "leg bye."

If a batsman is out of his ground that is, if his bat, or his hand, or some part of his person is not touching the ground within the line of the popping crease when the wicket is knocked down by the ball thrown by one of the fieldsmen, the batsman is out. The wicket is considered down when either of the bails is struck off. The batsman is "out" if the wicket is bowled down, even if the ball first touch the batsman's bat or any part of him. He is also out if the ball, from a stroke of the bat or his hand, be caught and held by one of the players, but he is not "out" if the ball strikes his wrist and is caught.

If a batsman with any part of his body stop a ball which has been bowled to him and which would otherwise have hit the wicket, he is "out" "leg before wicket." He is also "out" if at any time he is out of his ground and the wicket is put down by the wicket-keeper with the ball in his hand. Either batsman is "out" if, while running, or at any other time while the ball is in play, his wicket be struck down by an opponent while he is out of his ground, that is, in front of the popping crease, as explained

before. If the batsmen when taking a run have crossed each other and the wicket is put down, the one that is running for the wicket which is put down is "out." If, however, they have not crossed, the player that left the wicket which is put down is "out." If a ball in play cannot be found any fieldsman may call: "Lost ball." Six runs may then be added to the score, but if more than six runs have been run before "Lost ball" is called, as many runs as have been run may be scored. If either batsman run a short run, the run cannot be counted.

Single Wicket.

This game is played when there are not sufficient players for the double-wicket game. One wicket is placed in the same position as described for double wicket, but opposite to it, instead of another wicket, there is placed what is termed the bowling stump.

When there are less than five players on a side, boundaries are marked twenty-two yards each side, and in a line with the off and leg stump, behind which no ball may be hit. This is done with a view to lessen the work of the fielders. If a ball should be hit outside the boundaries no run can be counted.

A batsman when taking a run must touch the bowling stump and return to his wicket before it is put down.

A batsman is allowed three runs for a lost ball, and the same number is allowed if the ball is stopped in an irregular manner; that is, if a fielder stops it with his hat or coat or in any way other than by his hands or feet. Double wicket rules apply also to this game.

FOOTBALL.

The Association Game.

Football, as played at the present day, is entirely different from the game of years ago, more science being brought into play, in place of strength, with the result that the game is no longer considered dangerous.

The ground is the first consideration; the size is generally one hundred and twenty yards long, by eighty yards broad. In the centre of each of the extreme ends two upright posts, eight feet high and eight yards apart, are erected, with a bar across the top of them; these are called goals, and the game is to kick the ball through these goals. The ball should not be more than twenty-eight inches in circumference, and should be composed of an inflated rubber bladder, encased in leather.

Eleven on a side is the correct number of players for a match; they are generally placed as follows, viz.: five forwards, two on the right wing, two on the left wing, and one centre; three half-backs; two backs; and the goal-keeper.

The forwards, as their name denotes, are always in the front of the remainder of the team, and the success or failure of the game to a great extent depends on them.

Forwards must be very quick upon their feet and very active; their duty is to play well together, to be unselfish, and to "pass" the ball from one to another when threatened by an opponent. To "pass" is to kick the ball into such a position that the player to whom it is sent shall be able to reach

it without difficulty. The centre forward should certainly be one of the best players in the team, as much depends upon him; he should also be a sure kick, for, when the ball is approaching the opponents' goal, it is usually passed to him; and he makes the shot. A good forward should be able to pass the ball with both the inside and outside of his feet.

The half-backs require to be something more than sure kicks. To fill the position well these players should be quick enough to take advantage of any opportunity to assist their side; they should retreat or advance as they see the forwards doing, and they should always judge well before kicking the ball, and if possible "pass" it on to the forward or half-back who is least pressed by the opponents. As a rule, the half-backs should not kick very hard, nor very high, as if they do so there is more chance of the opposite side getting the ball. The full backs should not only be clever kicks, capable of taking the ball in any position with either foot, but should also be the two strongest players in the team; they should never keep the ball, by any chance, a moment longer than is absolutely necessary, and when pressed should kick the ball well away to the forwards. In the ordinary course of play the backs must watch the half-backs. If a half-back runs at an opponent and compels him to lose the ball, it is the backs' duty to run up and take it before any of the opponents' forwards can get at it. The backs should never get near enough to the goal-posts to in any way interfere with the goal-keeper's sight of the ball.

The goal-keeper is, as may be supposed, the player who has to defend the goal, and is the only one who is allowed to touch the ball with his hands. This player should be always on the alert and a strong and sure kick. Practice alone will make a thoroughly reliable goal-keeper.

To start the game, the ball is placed in the centre of the ground, and kicked off; each side have then to do their best to secure the ball and run it down to their opponents' goal and try and get it between the posts. If in the course of play the ball goes over the side lines a player on the opposite side to the one that last kicked it should take the ball in his hands, and, placing his arms above his head, should throw it again into play.

Should the ball be played behind the goal line by one of the opposing side, it must be kicked off by one of the players behind whose goal line it went, within six yards of the goal-post which is nearest to the point where the ball left the field of play; but, if played behind by any one of the side whose goal line it is, a player of the opposite side must kick it from any point within one yard of the nearest corner. This is called a corner kick.

When a "goal" is scored, a kick-off takes place again from the centre of the field; the centre forward on the losing side should kick the ball off.

Care must be taken not to get "off side," for the penalty is a free kick to the opponents. A player cannot be "off side" unless he is in front of the ball and there are less than three of the other side between him and the opponents' goal.

No player (with the exception of the goal-keeper in defence of his goal)

is allowed to touch the ball with his hands. If it is done, "Hands" may be called, and the result is that a free kick is allowed to the side opposing the player who touched the ball with his hands. Any part of the arm below the elbow is considered as "hands." A free kick is a kick at the ball in any direction the player pleases, when it is lying on the ground, none of the kicker's opponents being allowed within six yards of the ball, unless they are standing on their own goal line.

"Hacking" (which is kicking a player intentionally) and "tripping up" are also punishable by a free kick at the ball.

"Heading" the ball is allowed; that is, if the ball is in the air it may be caught upon the head, and sent in the direction the player heading it requires.

The time the game is to last should be decided upon before commencing to play. At "half time" the opponents change sides.

The Rugby Game.

This game differs in many ways from Association football. In the first place, in Rugby the players may touch the ball with their hands, and may even pick it up and run with it; again, when trying for goal, the ball must be kicked over the cross bar, instead of under; then again, there should be fifteen players a side, instead of eleven as in Association. The ball also is different, being oval instead of round. The players are generally arranged as follows: nine forwards, three three-quarter backs, two half-backs, and one full back.

The following is a general outline of how to play Rugby:—

The ground should be marked in the same manner as for the Association game, but should be only one hundred and ten yards long by seventy-five yards wide; the goal-posts should exceed eleven feet in height and should be eighteen and a half feet apart, with the cross bar ten feet from the ground.

Play is generally commenced by the ball being placed in the centre of the field and kicked by one of the players as far as possible into the opponents' ground.

A rush is then made by the forwards of the side who kicked off, to try if possible to get the ball and either pick it up and run with it or kick it, so as to get a touch-down; their opponents trying to prevent them and endeavouring to force the game to the other end of the ground so as to try themselves to get a touch-down. A touch-down is when the ball is touched by the hand, whilst it is on the ground, at any spot not more than twenty-five yards behind the opponents' goal line and parallel thereto.

If a player succeeds in doing this it is called a try; one of the players of the side which touched it down may then take it out to any distance in the field he thinks proper, but it must be in a line parallel to the touch lines, from the spot where the try was gained; a free kick at the opponents' goal is then allowed. When a side is trying to convert a try into a goal, the whole of the opponents form themselves into a line in front of their goal, and the instant the ball touches the ground in readiness for the kick, they rush forward and

attempt to stop the ball, whilst the one who has to kick will do his best to place it well over the cross bar. If he is successful in kicking the goal, the game is started afresh by the ball being kicked off as before. If he is unsuccessful, it is taken out twenty-five yards from the goal-post nearest where the ball was touched down, and there kicked off by one of the side whose goal was threatened.

If the ball at any time during play be kicked or thrown over either of the side lines, it is called being in "touch." One of the players of the side opposite to that which sent it into touch may then pick the ball up, and throw it amongst the players, who have formed themselves into lines facing each other, at right angles to the touch line. If the player to whom the ball is thrown fails to get away and is surrounded or what is termed collared, he may call: "Held"; a scrummage then takes place, that is to say, the ball is put upon the ground between the legs of the players and they with their heads and shoulders down do their best to push the ball out at the side in order that one of the players who is not taking part in the scrummage may pick it up and run with it. Passing should be carried on in the same manner as in the Association game, but of course in Rugby the ball is thrown from one to the other more often than it is kicked. Very great quickness is necessary to pass the ball in Rugby, because every player, more especially if he be a good forward, is spotted, that is to say, a man is set to watch him, and as soon as he gets the ball his opponent throws himself upon him.

A goal may be obtained in other ways than by means of a try. For instance, if a player dribbling a ball can drop-kick it over the goal, or if a player running with a ball can drop-kick it over the goal, these both score. A drop-kick is when a player drops it from his hand on to the ground and kicks it the very instant it rises. If he kicks it before it touches the ground it is called a punt, and no goal can be obtained from it. When a player is running with a ball any one of the opposing side may stop him in any way he pleases, except by tripping or hacking.

If a player kick the ball into the air and one of the players on the opposite side make a fair catch, he is allowed a free kick. Directly he has caught the ball he makes what is termed his mark by sticking his heel into the ground, in front of which mark none of the opponents may come until the ball touches the ground, when they may rush the same as when a goal is being tried for. A free kick may either be dropped or placed; if it is taken by a place kick, the catcher must place the ball.

If any of the players enter a scrummage from his opponents' side he is off side, as is he also if the ball has been kicked, touched, or is being run with by any one of his side that is behind him.

Scrummages usually take place when a player is off side; when a ball over the goal lines is fairly held, before it is grounded, by one of the players whose goal is threatened, in which case it is scrummaged at a spot five yards from the goal line; or when a player kicks, knocks, carries, or passes the ball across his own goal line and it be there made dead: the opposite side may then claim a scrummage at the spot whence it was kicked, passed, knocked, or carried back.

OCCUPATIONS.

ALL sorts of pretty and useful articles can be made from odds and ends which would otherwise be cast aside. Children with a limited supply of pocket-money often find it would cost more than they can afford to buy Christmas presents for all the friends and relations they like to remember at that time; but if only they are careful to save the odds and ends, and are willing to devote their wet half-holidays to "making things," they will find that it is not necessary to spend a

great deal of money on presents and toys. It is a good plan to keep two boxes: one for the odds and ends and another in which to store the finished work.

If you are so fortunate as to possess an attic, or play-room, in which you may do as you please, it is much better to work there than in the nursery, for then there will be no fear of baby interfering with your materials; neither will you have to clear up the table when it is tea-time, but you can just leave the things where they are until after tea, and then go upstairs again and continue your work. When you have finished for the day, you should put everything carefully away, not only because it is right to be careful and tidy, but also because materials spoil so easily if left about to get dusty and faded.

Pincushions.

All sorts, shapes, and sizes of pincushions can be made at no cost except that of a little patience. A pretty and convenient pocket pincushion can be made by cutting out two rounds of cardboard and covering them with different coloured silks. A wineglass or a tumbler, according to the size required, can be used to cut the rounds out with. When they are covered, the sides where the stitches show should be placed face to face, and they must be then sewn tightly together, and pins stuck all round. To make them particularly pretty, the silk might be embroidered with a rose or a few forget-me-nots.

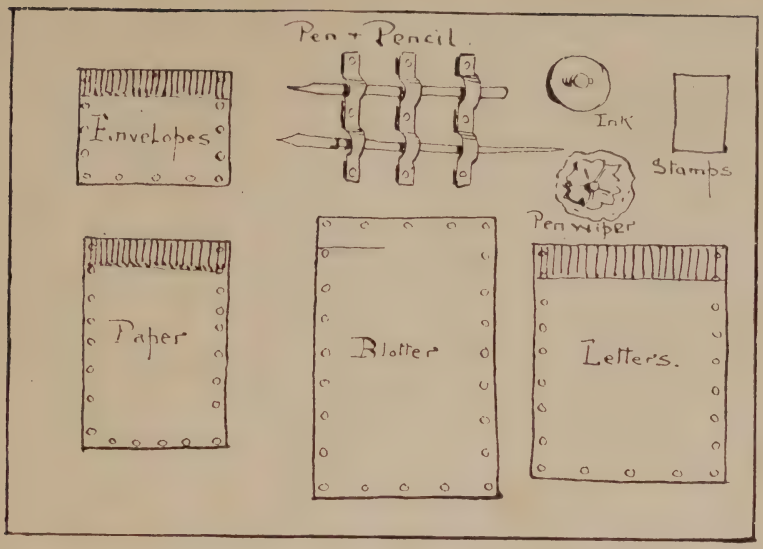
Another very convenient pincushion, for use in the bedroom, is made out of a box. Cover the box with material of some kind, then break off the edges of the lid; pad it well at the top to make the cushion, and cover it all over with the same kind of material as you used for the box. Make a little frill (of lace if possible) round three sides, and then sew three pieces of tape on the under side of the lid where there is no frill and fasten these to the box to act as hinges. Sew a little tab of ribbon in front of the lid to lift it by, and you have a trinket-box and pincushion complete. This box looks very pretty if made of bright-coloured sateen or silk and covered with lace or muslin.

A Bookshelf.

Remove the sides from a wooden box; bore four small holes, one at each corner, in the bottom of it, and the same number in the flat lid. Then through the holes in the bottom put some strong pieces of wire and thread on the wires some old cotton reels, so as to divide the shelves. When you have done this, and have passed the wires through the holes in the lid and fastened them, glue reels at the four bottom corners for feet, and also at the top for ornaments. Paint the whole with enamel in a nice colour, and you have a charming little bookshelf.

Writing Board.

This is a useful present, and quite easy to make. Take a piece of common board about three feet long and four feet broad. Cover it with art serge tacked on neatly at the back with brass-headed nails. Cut out three pieces of serge for



pockets, one to contain envelopes, one paper, and the other old letters. With deep buttonhole stitches oversew one side of each pocket with crewel silk. Tack the pieces on to the board with brass-headed nails, as in the picture, but be sure to leave the side you have sewn uppermost and open. Cut three narrow strips of serge half an inch wide and five inches long. Lay them in the middle of the board at the top, and put three nails in each piece, at the top, in the middle, and at the bottom, with a loop of serge between each for pen and pencil. On the right, above the largest pocket, glue a travelling ink-bottle, a serge rosette pen-wiper, and a stamp-box.

Cork Work.

Very pretty frames can be made by cutting up old corks and gumming the pieces on strips of card or thin wood.

First make the foundation of the frame. If of cardboard, it is as well to cut it out in one piece, so as to save the difficulty of fastening the corners. If the strips be of cardboard, glue them firmly or sew them together with stout thread. If of wood, either glue them or secure them with two or three little tin tacks. The edges of the frame need not be straight. The corks should be cut into irregular pieces and glued on.

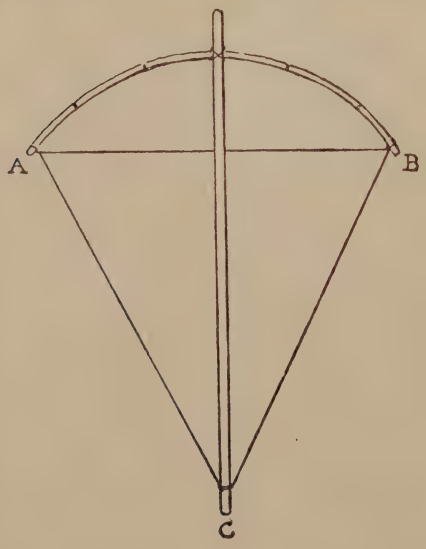
Wool Work with Pins.

For this work you need some coloured wool, an empty cotton-reel, and four short brass rivets, such as shoemakers use. If you cannot get these, pins will do. Drive the four nails into the top of the reel, close to the hole, at equal distances apart. Thread your wool through the reel from top to bottom, loop it once round each nail, then wind it once round the nails. Then with another pin lift each loop over the head of the nail—from outside to inside—leaving the wool you have last wound on the nail to

make the next loop. Continue in this way, lifting each loop over as you wind the fresh wool round the nails. The plait, as you make it, can be drawn through the reel. This makes capital reins for horses; also mats, small table-covers, etc. To make a mat, hold the end firmly on the table, and coil the plait round, keeping it perfectly flat. Sew each coil together as you proceed, and put a knitted or crochet edge round the outside when you have it as large as you desire.

Kite-making.

For the backbone of a kite you need a thin lath, say three feet long. For the bow, take a cane two feet eight inches long, and tie it to the lath, as in Fig. 1. Now with some strong twine tie the ends of your cane together—the



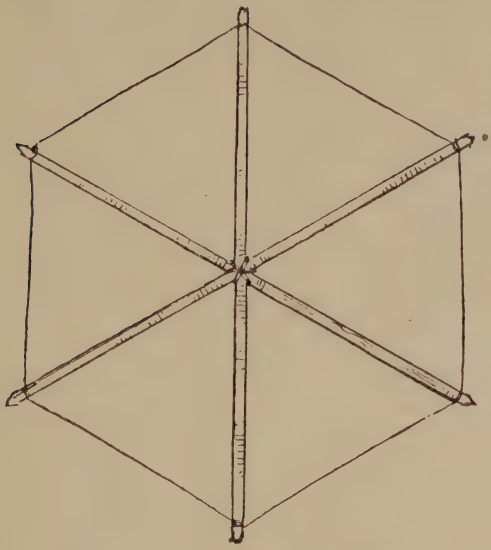
distance between points A and B should be two feet three inches. Continue the twine from B to C, and back again to A, and you have the skeleton of your kite. Place it upon a double sheet of paper, which is to be cut to the shape of the kite, leaving a two-inch margin. Paste this and turn it over the edges all round. To make wings, take a long strip of paper six inches wide, and cut one side in a fringe. Roll it up the plain side and form into a tassel. Fasten one of these on each side.

The tail should be twelve feet long. Make it of pieces of paper four inches long, folded as if for a spill. Tie these

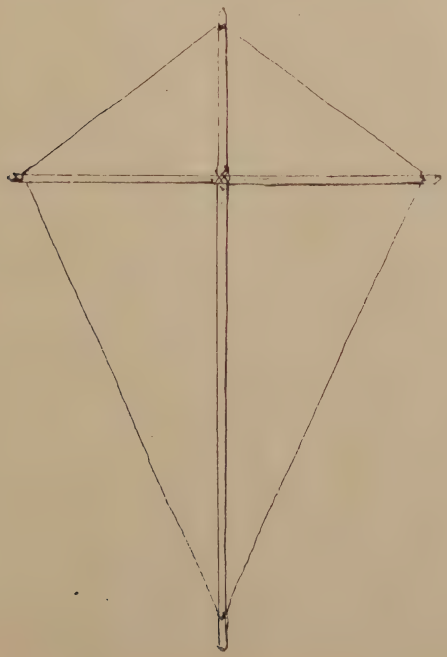
in the middle, five inches apart, on a long piece of string until you have the right length, and finish the tail with a tassel like the wings, only larger. Or you may use coloured calico instead of paper, sewing it instead of pasting, and using the same for wings and tail.

Next make two holes in the lath,

one six inches from the top, the other fifteen inches lower. In these insert a



piece of string for the yoke, knotting it at the back to keep it in its place. To this yoke the end of a ball of twine is fastened when you wish to fly your kite.



Here are pictures of three differently shaped kites, which you may like to try for a change. The first one has three laths of equal length for its framework, the edges being of string. The short lath of the second is just two-thirds the length of the long one, and fastened to it at a distance of one-third from the

top, its edges also being of string. The third is made in the same way as the kite described above, the head being cut out separately in cardboard, and firmly fixed at the top of the lath, and the whole painted in the brightest colours, so that it may be seen when high up in the air.

Shell Work.

If, when you are at the seaside, you should collect a number of shells,

you can thus make use of them. Take a small box and line the inside with coloured paper. Cover the box with strong gum and try how prettily you can arrange your shells on it, doing a part at a time. When the box is quite finished and dry, paint the shells with clear crystal varnish. Very lovely photograph-frames and brackets can be made out of wood covered with shells.

A Paper Mat.

Take four sheets of tissue-paper, two light green and two dark green. Cut each sheet into four pieces lengthways, and then fold each piece in three. Take one of the dark-green folded papers, and lay it straight on the table before

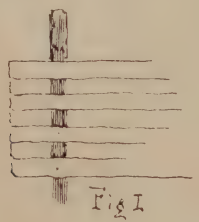


Fig I.

you; then take the light pieces, and put them over and under the dark piece close together, leaving about four inches of the light pieces overlapping the dark piece, and also about four inches of the

Fig II.

dark piece at each end, as in Fig. 1. Then with a needle and thread put a little stitch to keep each piece in its place. You must then plait the dark pieces over and under the light pieces, till your mat looks as in Fig. 2. The other three sides must also be stitched just as you did the first. Cut the edges into narrow stripes, and ruffle them up with your hand, so as to make a fringe.

Pretty book-markers can be made by using gold and silver paper instead of tissue. First, double the paper and cut a great many narrow strips of each with little swallow-tail ends. Place four gold strips straight in front of you, and plait the silver in and out, as already shown. As your strips are double, like sugar-tongs, clip them over the first strip, and through the second, and so on.

Bead Flowers.—Laburnum Leaf.

For this you require three-quarters of a yard of thin wire. Thread twelve beads, slip them into the middle of the wire. Give the wire a twist close up to the beads at each side to set them into a loop. This will stand for the upright leaf at the top. Then pass the two wire ends through two beads to form the stalk, and then, on one wire only, twelve beads for the side leaf, and the same on the other wire for the leaf on the other side.

Now turn the work and twist the wire of both petals at the back close up to the stalk, and twist both wires firmly together in the centre. Then thread four beads on both wires for stem. Thread thirteen beads on each wire for petals, forming the petals exactly as when you had twelve beads. Repeat this twice more, so that you have one set of petals with twelve beads and three sets made

with thirteen beads. Finish off by twisting the wires. Cut off the wire that remains and pass the ends through the last bead in the stem. Any shaped flower or leaf can be made.

A Pretty Work-Basket.

Buy the framework for a camp stool—plain deal ones are very cheap. Then, if you can obtain an old string bag, which is of no more use for marketing purposes, nail it on to the framework of the stool, as shown in the illustration. Paint the whole thing

with enamel in any colour you fancy. Use pieces of either cretonne, silk, or any material you may have, to make a lining, which must also be nailed here and there to the sides of the stool. A strip of material must previously have been sewn all round the edge of the lining; this should have two rows of stitching, about an inch apart and an inch from the edge. Between these stitchings a ribbon or cord should be threaded, so that when it is drawn up it will form a cover to the basket.

How to Make a Whistle.

Take about six or eight inches of the stem of a willow or elder tree. With

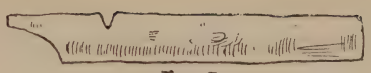


Fig I

a sharp penknife cut out a piece at one end for the mouthpiece; half an inch lower down make a small cut in the shape of a **V** (Fig. 1). When this is done, it will be as well to moisten the bark and then gently hammer it with the handle of the knife, and after a few minutes it will be seen that the bark will slip entirely off the stem. Now take

Fig II

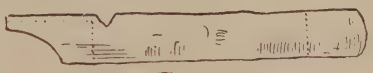


Fig III.

the wood and cut out a part for top and bottom, as shown in Fig. 2, and fit them into the bark, as shown in Fig. 3. This will make a very good whistle indeed. Another kind of whistle can be made by cutting only the top and a little

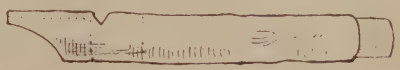


Fig 4

beyond the **V**-shaped hole away (Fig. 4). If the bottom piece is pushed up and down different notes can be whistled.

CARDBOARD TOYS.

There are many things, such as boxes for Christmas-trees, dolls' houses, and dolls' furniture, which children can learn to make very prettily if they are willing to take pains.

First, all sorts of boxes can be

made of cardboard, and if covered with bright-coloured paper are capital, when filled with sweets, to hang upon a Christmas-tree.

To Make a Square Box.

Take a piece of cardboard four inches square and rule lines upon it one inch from each of the edges; cut away the corners where the lines cross with a sharp knife and gently score the other lines, so that you can bend them easily to form the sides of the box; fasten the corners together with gummed paper, which should be the exact width of the edges of the box.

The lid of the box is made in the same way, but great care is required to make it fit properly. The square of cardboard which forms it should be smaller than the one used for the box, as the sides will, of course, be narrower, though the top must be very slightly larger. Round boxes and drum-shaped boxes can also be made, but great patience and perseverance are required to make them neatly.

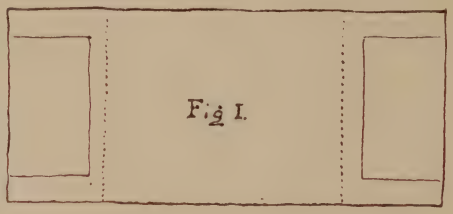
A Cardboard Doll's House.

A square cardboard box will make the foundation of the house, and for the rooms you must choose four smaller boxes which together will fit the larger one exactly. Glue the smaller boxes together and fit them into the larger one, and you have your doll's house. You must then paper the walls with ordinary wall-paper, and wall-papers of different patterns will make very good carpets.

Having made your doll's house, the next thing is to provide furniture for it, and this you can also make yourself.

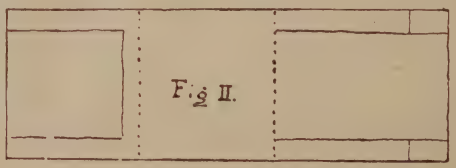
To Make a Kitchen Table.

Take a piece of cardboard, oblong in shape, and rule lines upon it, as in Fig. 1. Cut out the pieces you have



ruled on each side, bend the cardboard across where you see the dotted lines, and you will have your table.

To make a chair take an other oblong piece of cardboard, but narrower than the piece used for the table. Cut it where the dotted line is shown in Fig. 2. You will notice that the legs



of the chair are longer at the back than in the front; that is the reason for cutting off the little piece like this.

On no account should you cut out the large piece on the right-hand side—you must bend it upwards so as to form the back of the chair. The legs are bent downwards, in the same way as those of the table. When one chair has been made, five others can be made after the same pattern to complete the set, and then two armchairs might be made. These

are just a little more troublesome, and a needle and cotton will be needed to keep the arms in place. Fasten here and at the other side with cotton.

A Couch.

Cut out a piece of cardboard the same shape as Fig. 1, which will form the seat and legs when bent into shape

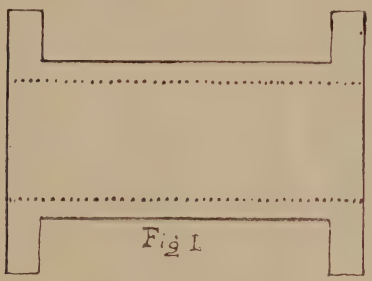


Fig I.

where the dots are placed. Next cut out a piece the same shape as Fig. 2

Fig II.

for the back, and lastly a piece like Fig. 3 to form the end.

When you have cut out all three pieces and bent the seat into shape, sew

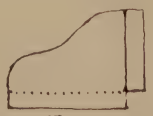


Fig III.

the back on neatly, beginning at the top left-hand side, and then sew the end piece to the left end of the seat; join the two together and the couch is made.

Picture Frames.

Of course you will like to have pictures upon the walls of your doll's house, and for this purpose you can use old Christmas cards. If you wish to frame them, take four narrow pieces of cardboard, cover them with silk, and fasten them together at the corners, covering the stitches with little flat buttons.

Pretty frames can also be made with straw. For a small sum you can buy a bundle of prepared straws sufficient to make two dozen frames. You must cut the straws the length you require, and fasten them together at the corners with coloured ribbons or even wool. As the straws are very narrow, you will require three or four to make each side.

Beech-nut frames are also pretty, and are very easily made. Prepare a frame of cardboard, but instead of covering it with silk, thread some beech-nuts on cotton and tack them over the cardboard.

A Chest of Drawers.

You require six empty match-boxes. Glue them together in two rows of three. Paint them brown or else cover them with brown material or brown paper, and sew little buttons on for handles.

This would make a very nice button-box for nurse or mother if neatly carried out and covered with a pretty material. The handles must then consist of the kind of button the drawer is to contain: shirt buttons, boot buttons, linen buttons, hooks and eyes.

A Pair of Scales.

Take a stick of firewood and split a nice straight smooth piece off the whole length; then exactly in the middle fit a peg to hold it by, as in Fig. 1. Cut

Fig I

two rounds of cardboard about one and a half inch across, and with stout thread and a big needle, put three strings to each round of cardboard, and fasten them to each end of the stick. Be sure the threads are all exactly the same length.

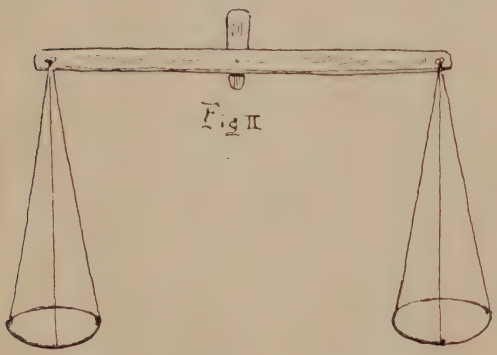


Fig II

Little pebbles out of the garden path make good weights. You can call one a pound weight, and a smaller one half a pound, and so on.

A Paper Parachute.

Take a square piece of tissue-paper, and fold it from corner to corner into a three-cornered shape. You must do this three times, until it looks like Fig. 1.

Make a mark like the dotted line, and then cut straight through all the folds with a pair of scissors, and make

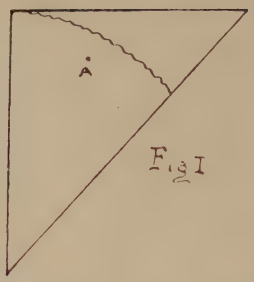


Fig I

a neat hole at the place marked A. Fasten threads, all the same length,

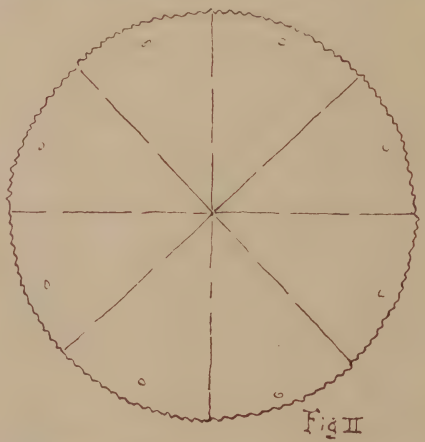


Fig II

through each hole, and join the loose ends together, with a piece of paper fastened on to them as ballast.

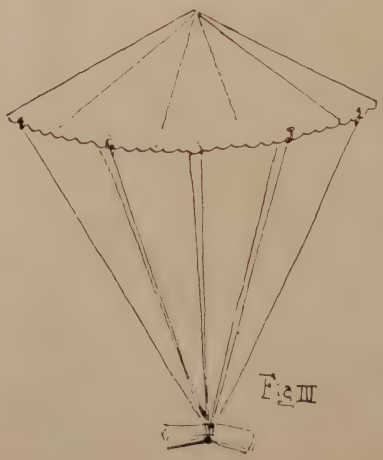


Fig III

If you go out of doors when a good breeze is blowing, the air will force the paper upwards and carry it away into the sky.

A Blotting-Book.

Cut out two pieces of cardboard the size you wish the blotter to be. Cover them with some pretty material outside and with coloured sateen inside. Turn in the edges of both to meet very evenly, tack firmly, and then sew them together all round. Sew blotting-paper inside and put a ribbon through the middle and tie it in a bow at the back of the blotting-book.

SCHOOLROOM COOKERY.

Most children find cookery the most delightful of all occupations, but it is not all who are allowed to indulge in it, because, as a rule, little cooks are given to making both themselves and everything they use in such a mess that their elders do not care to encourage them to try again.

All who would like to indulge in a little schoolroom cookery should follow this advice:—Don't spill the contents of your saucepan either down your clothes or on the carpet; don't spatter the fender and fireirons; and don't burn the bottom of the saucepan, or cook will never lend you another. Also, be careful not to burn your fingers, and let the very little ones help by mixing the ingredients; but do not let them stir the pot when it is on the fire, lest they burn themselves.

Schoolroom cookery should consist in making sweetmeats only; if you wish to make cakes or pastry you must persuade cook to let you go into the kitchen, when she will tell you how to set to work. Here are a few recipes for making sweetmeats.

Almond or Cocoanut Toffee.

Ingredients:—$^3/_4$lb. moist sugar, $^1/_4$lb. butter, about half a teacupful of water, half a lemon, $^1/_4$lb. almonds, or $^1/_2$lb. sliced cocoanut.

Put the butter into a saucepan, and as soon as it has melted stir in the sugar, then put in the water, stir well, and add the juice of half a lemon. When it is nearly done, add the almonds or sliced cocoanut; the former must be blanched and cut into small pieces.

To blanch almonds put them into a small basin and pour a little boiling water over them. When the water is cool, you will be able to skin, or blanch, the almonds quite easily.

To try if the toffee is ready, pour

a few drops into a cup of cold water. If it does not harden, the toffee is not done; but if it becomes hard and crisp it is ready to pour into a well-buttered tin, after which it must be put by to cool, when it will easily break into pieces of a convenient size.

A good plan is to score the toffee with a knife, in neat little squares, when it is beginning to set, as you can then break it up into better-shaped pieces.

Everton Toffee.

Ingredients:—½lb. treacle, ½lb. moist sugar, ¼lb. butter.

Put the butter into a saucepan, and when it is partially melted add the treacle and sugar, stirring them together with a knife.

Let all boil for about ten minutes, and then drop a little of the mixture from the point of the knife into a cup of cold water.

If the drops become crisp at once, pour the toffee into a buttered tin, and leave it to cool.

Barley Sugar.

Ingredients:—1lb. sugar, half-pint water, the white of an egg, half a lemon.

Put the sugar into a saucepan with the water, and when the former is dissolved, set it over a moderate fire, adding the white of an egg, well beaten, before the mixture becomes hot.

When it boils, remove the scum as it rises, and keep it boiling until no more appears and the syrup looks clear; then strain it through a piece of muslin, and put it back into the saucepan. Boil it again until it is ready, which you can find out by trying it as you try toffee, and then add the juice of a lemon. Pour it upon a china dish, and before it sets, cut it into strips with an old pair of scissors, and then twist. If you wish to keep it any length of time, you must put it in a tin, and place it in a cold dry place.

Cocoanut Candy.

Ingredients:—1lb. sugar, half pint water, 6oz. grated cocoanut.

Put the sugar and water into a saucepan, and after it has dissolved boil it for ten minutes, then strain it through muslin and stir till the candy rises, when the grated cocoanut is to be added. It must then be spread on buttered tins, and when it is cold cut it into squares. Let it be quite dry before putting away.

Outdoor Gardening.

As most children have only a very small portion of the garden allotted to them, it is impossible for them to undertake the growing of fruit and vegetables, except, of course, such things as radishes or mustard and cress; and it will therefore be better for them to attempt to grow flowers only, and those of a very hardy and simple kind. Hardy annuals (such as sweet peas, mignonette, cornflowers, red flax, Virginia stock, etc.) are always safe flowers to trust to, and can be sown in the open ground in the spring, and they will be almost certain to come up and flower well.

In planting seeds in pots or pans, be careful that they are well drained; a layer of rough soil or moss should separate the drainage from the finer soil, in which the seeds are sown.

Great attention should be given to the mixing of the soil in which seeds are sown; one fourth at least should be of fine sand, which should be mixed with vegetable soil. This is not only that the seeds may root readily, but also that when they are ready for planting out, they may be more easily divided without tearing the roots. The seeds should be sown rather thinly; they will then thrive much better.

In planting-out pot plants, be careful after turning the plant out of its pot to break the mould around it, so that the roots, which are often pot-bound, may strike out into the surrounding soil at once, and become stronger and better nourished. Plants which run to leaf should be put into a light sandy soil, but those which flower freely require a rich soil. Many plants droop and die soon after planting out. The cause of this is that they are attacked by grubs; therefore, before putting in your plants, stir

the ground well for two or three mornings, and the birds will then clear the earth for you, and your plants will flourish. All newly-planted plants require occasional watering in dry weather; it is best to use rain or river water, if possible, and also to put the rose on the watering-can, in order that not only the root of the plant may receive moisture, but the leaves be washed at the same time.

Pinks and carnations are easy plants to grow, and always make a good show. If the winter is very severe the plants should be covered up with leaves or litter of some sort—in the spring they are all the better for a little top-dressing of manure. As soon as the flower spikes appear they should be tied to stakes; and if they flower very thickly, some of the buds should be nipped off, so that the others may grow larger.

Roses require a stiff clay soil; the black, light soil in some gardens does not suit them, neither does a sandy soil. When buying rose-trees be sure that you plant them at once; never let the roots become dry, and see that the earth is moist, but not wet. A deep hole should be dug, so that the roots can be well stretched out; and when filling in the earth, hold the plant with one hand, so that it may not sink too deeply into the ground.

Lilies, as a rule, thrive best when undisturbed, but should they fail to thrive, you may suppose the soil does not suit them; then dig them up and plant them elsewhere. Lilies-of-the-valley increase greatly if undisturbed; it is as well to cover the beds with rotten leaves and suchlike during the winter; and in the spring the green shoots will peep up between them.

Lobelias are great garden favourites. They flower richly and make a good border; they also look pretty in clumps. They require a rich light soil, but if sown from seed, the seed must be covered very slightly with soil, as it is so small.

Nasturtiums are easily grown, and make a good show, either in the giant or the dwarf species. They may be sown in any waste spot, as they flower best in poor soil. Stocks thrive in a chalky soil; they should be planted quite a foot apart, and watered every evening. Nemophila is also a pretty plant for borders, and it grows very readily.

Balsams are beautiful plants, but they are delicate, and require a great deal of care; the seedlings should be planted out in small pots and must on no account be allowed to become potbound. As they grow they must be re-potted into larger pots, richer earth being used each time, and the buds must be nipped off until the plant is a good size, when they may be allowed to grow. Campanulas are fine hardy plants which flower well, as do also the old-fashioned favourites, columbines. Snapdragons are also easy to cultivate, and make a first-rate show of fine velvety blooms. Last, but not least, among the favourite but common garden plants comes the friendly little wall-flower, filling the garden with sweet perfume and bright glowing flowers.

While I have purposely mentioned some of the cheapest and hardiest of plants, there are, of course, an infinite variety of choicer flowers, more costly and more troublesome to grow. All young gardeners who work patiently and well in their little plots will find themselves well repaid for the trouble they take.

Indoor Gardening.

Indoor gardens may be contrived out of almost anything—that is, if little gardeners have plenty of patience and perseverance. An old cigar-box will make a lovely hanging garden, if covered on the outside with fir-cones, and nicely varnished afterwards. Before nailing on the fir-cones, bore four good-sized holes, two at each end of the box, *for hanging up*, and several small holes at the bottom for ventilation. If a small square box is used, bore a hole in each of the sides instead of two at each end. Half a cocoanut will make a charming little hanging-garden. *These* will require three holes for hanging up. Fine brass chain, galvanised iron wire, green blind-cord, or strong string will do equally well for suspending these pretty gardens.

Clever little fingers can make baskets by twisting or plaiting willow or hazel boughs into basket-shape. These look very pretty and dainty when lined with moss. A coarse common sponge will make a lovely window ornament. For this you will want some rice, barley, oat, millet, grass, and red clover seed. Dip the sponge in warm water, *partly* squeeze it, then pop some of the seed into the big coarse holes, and hang the sponge in a sunny window. In a few days it will be covered with tiny shoots which will grow and grow until they hang down in long graceful leaves and grasses. If you are careful to water the sponge every day the red clover will bloom. Should you prefer a ready-made basket, very nice ones made of copper or galvanised iron may be purchased at florists or stores for a trifle. Remember that wooden baskets require holes at the bottom for ventilation, and that wire or open-work baskets must be lined with moss. Ivy, hardy ferns, Aaron's beard, ivy geranium, musk, creeping Jenny, and "Mother of Thousands" will grow in any of these hanging baskets. Do not put more than two or three kinds together.

Now let me tell you how to make a pretty table ornament. Get a thick piece of white wadding, wet it, and place in the bottom of a round glass dish or a strawberry-basket. Scatter some canary-seed thickly over the wadding, and put the dish or basket in a dark cupboard for about a week. When you take it out again you will see that the seed has come up in dear little shoots. Very soon these shoots will grow into beautiful pale-green leaves, and quite cover the wadding.

The tops of carrot, turnip, and beet will make pretty table ornaments too, and will soon grow if you cut them off about an inch down the root and place them in a saucer of water as near the light as you can. Common Scotch kale grows in so many beautiful shades, from dark purple to white, that it would look lovely in the nursery window-box. If you put some tops of this plant in your gardens about August, by November they would be ready for the window-box, and would make a charming winter garden.

To make "Jack-in-the-green," cover a bottle with a piece of wet flannel, roll the bottle in mustard and cress seed, then fill with water. Keep the flannel wet by filling up the bottle every day so that the water overflows, and runs over the sides. When the seed sprouts, which will be in a very few days, the bottle will be very pretty.

Scrap-Books.

Nice scrap-books can be made for the tiny ones out of sheets of brown paper. The pages must be stitched together and well covered up with pictures, cards, and scraps, and you will find that the babies will appreciate these scrap-books quite as much as though you had bought them some expensive picture-books.

Crochet.

Crochet is one of the easiest of fancy works, and any number of useful and pretty garments or ornaments can be made in this way. It is best for beginners to take a bone crochet hook, and soft Berlin wool to work with, as the steel hook is apt to become a dangerous instrument in a little one's hand.

For chain crochet, which is the first stitch to be learned, wind a loop of wool over the hook and pull the wool through the loop, continue to pull the wool through, slipping the first stitch off, until you have a long chain.

Then comes double crochet. Put the hook through one of the chain stitches you have made, draw the wool through, then pull the wool through the two stitches on your hook.

For treble crochet you put a loop of wool over the hook on which you have a stitch already; then you put the hook through one of the chain stitches and pull the wool through so that you have three stitches on the hook, pull the wool through two and slip two off, then pull the wool through the remaining two. You can carry this out to any extent, putting three or even four twists of wool round the hook.

Tricot is a nice pattern for woollen cuffs. Crochet a chain of stitches rather longer than you want your cuffs, as the stitches will be sure to work up a little; then turn, put your hook through one of the chain stitches, pull the wool through and keep the stitch on your hook, so that you will now have two; take up the next stitch in the same manner, and so on, until you have the whole row of stitches on your hook; then turn again and begin drawing the wool through two stitches at a time, until you come to the end of the row, when you turn and commence putting the stitches on your hook again. This is continued until you have sufficient crochet to make your cuff.

For a Tam o' Shanter, heather mixture yarn is the best wool, and a bone hook about No. 10 should be used. Crochet six chain stitches, join, then work round the chain line by putting two double crochet stitches into each stitch. Second round: first one double crochet into a stitch, and then two double crochet into the second stitch, and so on. Third to seventh rounds: put two double crochet into every fourth stitch. Eighth to twelfth rounds: two double crochet into every twelfth stitch. Go on increasing in this way, taking care to keep the round nice and flat, increasing more rapidly if the sides begin to curl up. When the round is large enough for the top of your cap, decrease slowly by missing a stitch now and again at regular intervals, and when you come to the band of the cap work loosely and put simply one double crochet into each stitch for about six rounds.

Dolls' Dressmaking.

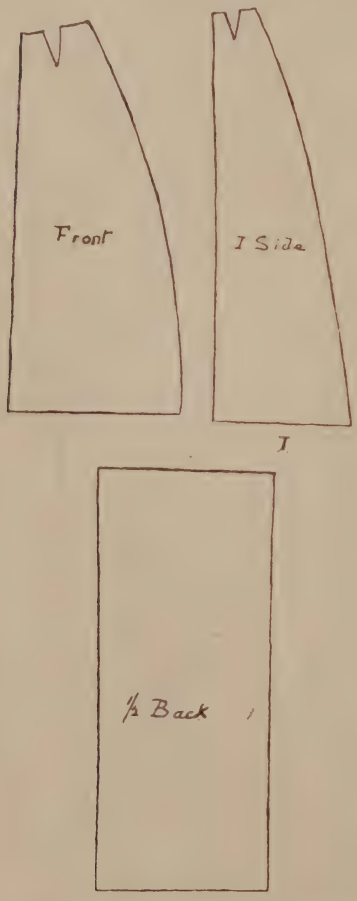
Mothers are always condoling with each other over the trouble and expense of keeping their children well dressed; and every little girl with a family of dolls knows that these trials are not exaggerated. Too often the smartest and prettiest frocks, bought ready made, drop to pieces in the family wash-tub; and, if they survive that ordeal, they often fall victims to the careless scorch of an over-heated flat-iron.

Therefore it is well that every mother of dollies should try to learn how to keep her family both well and fashionably dressed.

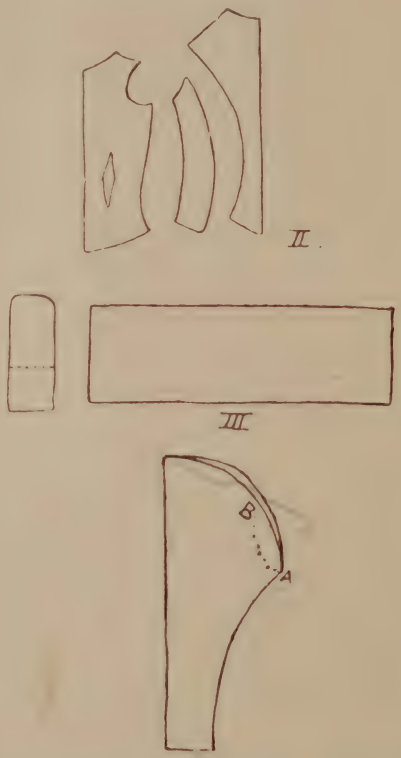
As to fashion, it may be well to say once for all that the mode of fastening the clothes to the body by needle and thread is fast going out, and in the best society all clothes are now made "to take off and put on." It is a mistake to use coarse calico for petticoats and underclothing. The needle gets hot, the cotton gets black, the fingers of the

dressmaker get pricked, and little red dots adorn the seam.

Muslin—such as babies' gowns are made of—must be used for this purpose. The needle passes easily through the soft stuff, and the little fingers do not get tired. For flannel petticoats use cashmere or nun's veiling, and feather-stitch the hem. For dresses the gored



skirt is now fashionable. This is cut in four pieces—front, two sides, and back. The front should be cut on a lengthways fold of the stuff, and the others as directed in the above pattern. Any stuff almost is suitable for these dresses, but a rather thick cloth is best. The bodice must be made in six pieces—two back, two side, and two front—and cut according to the lady's figure. The sleeve



is cut on a lengthways fold of the stuff—gathered from A to B (as shown above), and drawn up to the size of the armhole.

Bonnets are worn very small—a little bit of lace and a scrap of ribbon from Mother's corner drawer will make a bonnet which a duchess-doll might be proud to wear. As a method of securing the bonnet to the head, a black pin or two driven through the bonnet into the wax scalp of the lady is recommended.

Excellent shoes may be made of old gloves, the soles stiffened with paper; but these must be very neatly sewn.

The best silk stockings are now made of the fingers of disused silk gloves. Manufacturers of such articles say that there is a growing demand for these.

The crochet costume is much worn, and any dressmaker who has learned to

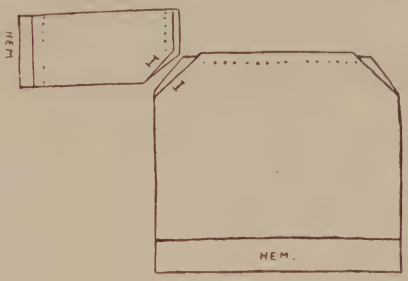
use her hook will easily design a magnificent costume in coloured wool.

The Irish peasant cloak is very popular, because it is so easy to make.

A piece of stuff three times as wide as it is deep, gathered six times at the top, makes a beautiful and fashionable outdoor garment. Join 1 and 1 (shown in the upper figure in the next column), and run a string right round the part where the perforated marks appear. Then draw up round dolly's neck, and you have a nice dress at once.

Yoked dresses are very becoming for younger dollies. The skirt should be cut quite straight, allowing for a hem and three tucks at the bottom. It should be gathered on to the yoke, as shown by the perforated lines in the illustration.

For an indoor dress the sleeve should be short, especially if the doll has a well-shaped arm. The sleeve should be neatly hemmed at the bottom and



gathered into the armhole at the perforated line.

The pattern given below represents a comfortable hood for a delicate dolly, or one whose hair is not suitable for a hat or bonnet. It is cut in two pieces, and when joined up the front turns back, as in the illustration.

In conclusion, dressmakers are warned to measure their costumes very carefully, to use fine needles, never to put pins into their mouths, always to use a thimble, to keep their tempers even if things won't fit and the cotton does break; and if they have the choice of a dolly to dress, never to choose a small one—the bigger the dolly the easier it is to fit her.

Sew strongly, sew neatly, and never be too busy to leave your dressmaking for a while if baby drops his rattle, or

Tommy can't tell the difference between indigo and Prussian blue—for kindness, unselfishness, and a helping hand should always be in fashion.

Knitting.

To cast on stitches you make a loop in your thread and pass it over the needle which you hold in your left hand, then with your right-hand needle you knit it, and instead of taking off the first stitch in the ordinary way it is left side by side with the new one, and so you work on until you have the number of stitches you require.

To knit in ribs—that is, purl and plain knitting alternately, you first knit two or three ordinary stitches and then knit the same number of stitches backwards; that is to say, slip the needle under the stitch instead of over.

To knit a stocking six ounces of fine Scotch fingering are required, and the needles should be No. 16.

Cast one hundred and twelve stitches on to three needles and knit one round plain and fourteen rounds ribbed, then one hundred and fifty rounds plain, except the first stitch in every round, which must be purl, to make the seam down the back of the leg.

Then begin to narrow off as follows:—Three stitches from the seam stitch knit two together, knit one, purl the seam stitch, knit one, knit two together, then knit plain to the end of the round. Knit six rounds plain, and then narrow again in the same way as before; repeat this until you have fourteen narrowings with six rounds between each, then continue the plain knitting until the stocking is about twenty inches long.

You ought to have eighty-four stitches in all on your needles; put forty-three of these, with the seam stitch in the middle, on one needle for the heel (you must first have worked twenty-one stitches past the seam stitch in order to bring the wool to the end of the needle). The other forty-one stitches must be left on the other two needles to make the instep of the stocking, and must not be used until the heel is finished.

Go on knitting the forty-three heel stitches for about twenty-two rows, not forgetting that the return rows must be purled, or the heel will be in ribs. Then begin to round the heel; divide the stitches into three, fifteen on the middle needle and fourteen on the side ones. Work backwards and forwards on the fifteen middle stitches, knitting the last stitch together with the end one on the needle nearest to it, until all the side stitches have been knitted up and you have fifteen only left of the heel stitches.

For the instep, pick up twenty-three stitches from each side of the heel and work round again, forty-one stitches over the instep, twenty-three at each side, and fifteen under the heel. The forty-one stitches must be on one needle, the fifteen heel stitches are divided between the other two needles, and one plain round is knitted.

In the next, decrease, by taking two together at the end of each back needle nearest the instep; this will be at the beginning of one back needle and at the end of the second. Go on decreasing thus in every third round, till you have the same number of stitches on the lower part of the foot as across the instep; this will be after ten narrowings, and you will have eighty-two stitches left. Knit round until the foot, including the heel, is about seven inches long, then narrow for the toe, knitting two together at the ends of the heel

that bird-nesting is a cruel amusement, and indeed it *is* sad to see a torn nest and broken eggs tossed carelessly away by the side of a country lane; but this is never done by children who really love birds, their nests, and their eggs,

and wish to learn more about them. If you will make two resolves before beginning your egg-collecting, you will never be guilty of cruelty. They are—First, never to drive away or frighten the poor little mother bird when she is sitting on her nest—it is quite easy to wait until she has flown away, or to pay her another visit; and second, never to take more than one egg from each nest.

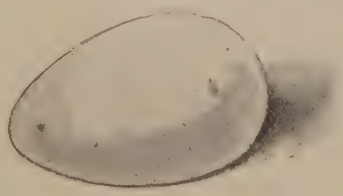
You must try to learn the different places which birds choose for building in; it will be a great help to you in searching for eggs.

The skylark builds always on the ground, and her eggs are entirely covered with dark-brown spots; the crow's nest is perched on the tallest bough of a tall tree, the eggs being very pale green, with dark blotches. The wood-pigeon merely arranges a layer of sticks in a fairly high tree on which to put her two white eggs. The woodpecker is lazier still; she makes no nest, but lays her eggs in a hole in a tree; her eggs also are white, but smaller than the pigeon's. The hedge-sparrow builds low down in the hedges, the eggs being of a beautiful blue colour. Starlings' eggs are blue too, of a different shade, but the nests are made in the oddest places, in holes in walls and old buildings, in chimneys and water-pipes.

If you find, as you often will, a nest and an egg which are quite strange to you, it is a good plan, when you return home, to write down what sort of nest it was, and in what sort of place you found it. Then some kind friend may be able to tell you its name, or a description in a book will help you.

It is much better to have a few eggs, and to take a little trouble to know something of them, than to have a great many about which you know nothing.

But you will think it is time you were told the best way of blowing your egg and getting it ready for your collection. The easiest method is to make a tiny hole very neatly at the small end, and a larger one, half-way between the middle of the egg and the large end. Use a fairly strong pin for your small eggs, and a sharp-pointed penknife for the larger and harder shells. Now, if you blow through the little hole, holding the larger one downwards, the egg will soon be emptied. Then draw up some fresh water into the shell, shake it well, and gently blow it out again. Repeat this until you think it is per-



fectly clean, and then put your shell, hole downwards, on some blotting-paper, that it may thoroughly dry; if the hole is rather too large, you may gum a piece of tissue-paper over it, to prevent any dust getting in.

When the shell is quite dry, mount it on a square piece of cardboard, using very strong gum or glue, and keep it in position with two wedges until it is firmly stuck. Then write on the cardboard the name of the egg, the place where you found it, and the date; it is then ready to be put in the drawer or cabinet in which you are keeping your collection.

You may like to hear how a little boy once arranged his birds' eggs. He was given a long shallow box, which had held tins of mustard once upon a time, and in this he fitted up cardboard divisions so as to make a number of square holes, which he called his "nests." Then he covered the inside of the box and the pieces of cardboard (which could be taken out and put in again) with green holland, gummed neatly down. In these "nests" he placed dry moss, on which he put his different eggs, *not* mounted on cardboard, their names being written on slips of paper and gummed into each division. It all looked so pretty and comfortable that he was well repaid for his trouble.

Coin Collecting.

Many young collectors seem to think that any medallion, medal, or counter may form part of a coin collection, but such is not the case; the specimens should only comprise coins which have been issued at some period for use as money.

It is true that medals, etc., have at times been current as money, and in such cases they would rightly take their place in a collection; as, for instance, in England during the seventeenth, eighteenth, and early nineteenth centuries there were issued "traders' tokens," which passed as currency and, consequently, would be regarded as coins.

If you take a pride in your collection you will add to it at every possible opportunity. You will find it very interesting and also very instructive. What is more likely to impress the mind with some historical fact than the possession of a coin of the period? Many a collection of coins started in childhood and carried on in after-life has been a source of great pleasure and profit to the collector.

Do not when you have obtained a few specimens put them all away anyhow, but keep them separate in small envelopes, which should be placed in a large one, or, what is much better, in trays or cases, which can be purchased, or made as follows:—

Get a box one foot long by eight inches wide, cut it down so that it is only two inches deep; then divide it into partitions each two inches long by two inches wide. This will make room for twenty-four specimens; at the bottom of each partition put a little cotton wool, on which place your coin; just above it stick a label on which you have written the name, country, value, date, and any other information you may wish.

If possible make a glass lid to keep out the dust; this is not so difficult as it may appear. Get a piece of glass cut to the same size as the outside of your case, round this glue some cloth about an inch wide, by doubling it round the edge so that half is at the top of the glass and half underneath; leave about an inch and a half overhanging for the hinge, which glue to the side of your case.

Another very good way is to cut two slits in a piece of cardboard, into

which the coin can be slipped, as shown in the above illustration.

Postmarks.

Collections of postmarks are often made nowadays, and seem likely to become as popular as postage-stamp collections.

Ask your friends to save the postmarks on their letters for you, and you will soon get a large number, which should be arranged in the following manner:—

Take a large envelope for each country or state, and a number of smaller envelopes labelled with the names of the counties, districts, or departments in that country or state. Put the postmarks into the small envelopes and then place these in the larger ones to which they belong; in this way you will be able to keep your specimens tidily, and to refer to them easily.

So far, no album has been published specially for postmark collections, but you can easily make one for yourself if you prefer it to the envelope method.

Take a good-sized scrap-book and rule its pages into small squares, just large enough to hold the postmarks. Write the name of the country or state at the top of the page, and then divide the space you allow for that country or state into the various counties, etc., in alphabetical order. Of course, you must allow more space to the larger districts than to the smaller ones.

Sometimes you will be a little puzzled to know in which division you should place your postmarks, but this difficulty can easily be overcome by asking the person who gives them to you to tell you where the towns are situated, and you can make a note on the back of each postmark, so that you may not forget.

Duplicates must not be put into a collection, but should be saved to exchange with other collectors.

Stamp Collecting.

The collecting of stamps is an interesting and at the same time an instructive pastime, bringing as it does continually before the eyes of the collector the names of the various countries of the world. If you intend taking up stamp collecting it would be as well, first of all, to provide yourself with an album sold specially for this purpose, as it will help you to recognise the various specimens, and at the same time keep the collection tidy; stamp albums also contain a quantity of useful information.

You should start by collecting the stamps of your own country, and when you have several of the same kind you can exchange them for stamps of other countries. In this way you will soon obtain a varied collection. Great

care should be taken in arranging the stamps. They should first of all be placed under the headings of the various countries; then according to the period in which they were issued, which can be easily ascertained, as on nearly every stamp there is a portrait of the monarch in whose reign the stamp was issued; finally they should be arranged according to their value. This can be learnt from your school-books, which usually contain a table of the relative values of the coins of various countries.

A very important point is how to affix or mount the stamps in the album. Some collectors cover the back of the stamps with thick gum or paste, and then stick them on to the allotted spaces. This is not the best method, as in most cases the gum is squeezed out from under the stamp by the act of pressing, and gives a very untidy appearance to the page; moreover, both gum and paste have the effect, in the course of time, of discolouring the stamps.

Starch and dextrine are the best compositions to use; but the back of the stamp should on no account be completely covered; only the edge should be stuck. This will enable you to easily detach the stamp, in order to examine the watermark or for any other purpose, without spoiling the appearance of the page. Another way is to attach the stamp by means of a hinge of gummed paper. This is perhaps the best and cleanest method. If the young collector should at any time feel disposed to spend his pocket-money on the purchase of stamps which he has seen advertised, he should first of all consult a friend who has had some experience in stamp collecting. Very rare stamps are often offered for sale in cheap packets; these are for the most part forgeries, which can only be detected on very close examination. These imitations are in most cases rather indistinct and smudgy, and not so well executed as the original.

Crests.

The collecting of crests is fast coming into as great favour as is that of stamps. When a fairly large number of crests has been collected, an album should be procured, which can be purchased at any bookseller's, and the crests should then be arranged according to the rank of the persons to whom they belong.

A very interesting form of crest collecting is that which embraces the various regiments of the army, each of which has a crest of its own.

Sheets of crests can be purchased at most stationery stores. By this means you will be able to obtain the crests of the nobility, and if you have a friend who is a soldier he will have no difficulty in obtaining for you the crest of his own regiment, and most probably those of other regiments.

Ferns and Flowers.

Ferns and flowers make most charming collections, and during the long winter evenings they will serve to remind you of summer rambles in search of them.

If you want your specimens to look really nice, it will be necessary to take a little trouble in collecting as well as in arranging them.

Before setting out for the woods and lanes procure some sheets of spongy, whity-brown paper (such as grocers use) about fourteen inches long and nine inches broad; also two deal boards, not very thick, and just a little larger than the paper, for which they will serve as covers; and lastly, a strap to keep paper and covers firmly together.

Suppose you begin by collecting ferns, as they are the easiest to dry. Select the most perfect fronds, not the largest, and take care to break them off near their root-stocks. Put them into your collecting-case carefully. If a stem is too long, bend it back near the lowest leaflets of the frond. It is best to take two or three fronds of the same kind of fern, so that when they are dry the best can be chosen.

Of course, you will always be on the look-out for new specimens, and if you are going away from home on a visit, or for your holidays, it is well to take your collecting-case with you. Ferns that are rare in one part of the country are quite common in another, so that there is no saying what treasures

you may find in a new neighbourhood. For instance, hart's-tongue ferns fringe the side of every brook and line every hedge in some parts, yet in the Northern districts they are rarely seen, and one has to walk miles to get a few poor little fronds of them.

When you have gathered and brought home your specimens, the first thing is to dry them. Take them out of the case and put them between sheets of fresh blotting-paper, either ordinary white or what is called botanical paper, in this way:—Place some fronds carefully on a sheet, put three or four more sheets over them, then more ferns and more paper. On the top of the pile put some heavy article, to weigh it down, and leave them like this for twenty-four hours; then transfer them to fresh paper, putting the weights on again. The damp sheets can be dried and put aside for further use. After a day or two of this treatment you will find your ferns quite dry, and you can then proceed to arrange them.

A small scrapbook with plenty of "guards" does very well for keeping ferns in. Place two fronds of the same sort of fern close together, one showing the under and one the upper surface. The under-part contains the little seed-cases, and you will be surprised to find how these differ in the different kinds of ferns, especially if you look at them through a magnifying-glass. Keep each frond in position with very narrow strips of gummed paper, using no more of these than are absolutely needed. In the right-hand lower corner of the page write the name of the fern, the place where you found it, and the month and year. If you are not sure of the name write it in pencil until you have either compared it with the pictures in a book on ferns, or a friend has told it you.

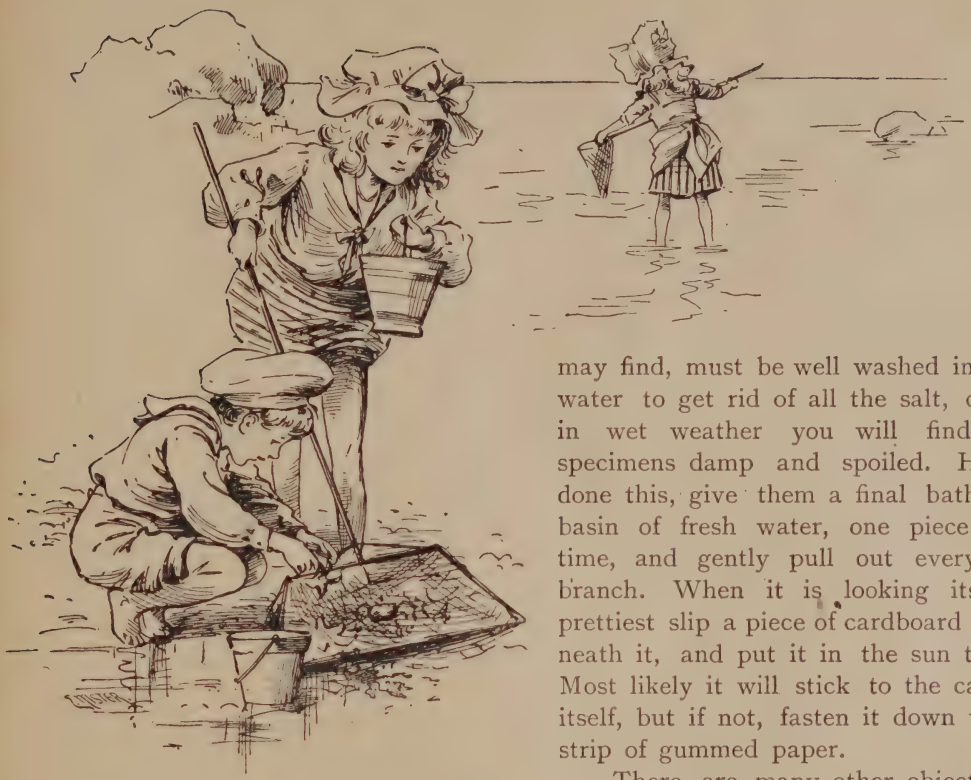
Wild flowers should be treated in just the same way, only they will take a longer time to dry. If you should find an unusual flower, pick one of its green leaves as well, dry it, and put it beside the flower in your book of specimens—it will probably help you in finding out the name.

Another very pretty collection may be made of dried leaves—their shapes, as well as their shades of colour, are so varied. Leaves are either simple or compound; that is to say, they are either all in one or are divided into two or more parts, like the horse-chestnut and ash. In arranging these leaves in your book, put the simple ones at the beginning and the compound ones at the end—you will find it both interesting and useful to know the difference between the two.

Seaside Objects.

Most of you know the pleasure of getting ready to go to the seaside in the summer. How delightful you find it to say "good-bye" for a time to your toys, and to pack up the spades and buckets. Next time you go, try to make room in the luggage for an empty box or two, so that you may be able to bring back any treasures you find on the seashore.

There are sure to be shells, and these are the most important for your collection. Take care to choose perfect ones, and give them a good washing to



get rid of any sand or dust in them. Cowries, long razor shells, scallop shells (the baby ones), different coloured "tops," whelks—all are worth having.

Then there are seaweeds. It is best to get these from the pools which are to be found amongst the rocks at low tide. There is a lovely scarlet seaweed, which is in perfection in June and July; its shape is something like that of a hart's-tongue fern, and it keeps its colour well when dried. Then there is a pinky-red sort, which looks like branches of tiny trees, and there is also the sea-lettuce, which is a most delicate green colour. The common coralline is purple when growing, but quite white when dried. These, and any others you may find, must be well washed in fresh water to get rid of all the salt, or else in wet weather you will find your specimens damp and spoiled. Having done this, give them a final bath in a basin of fresh water, one piece at a time, and gently pull out every tiny branch. When it is looking its very prettiest slip a piece of cardboard underneath it, and put it in the sun to dry. Most likely it will stick to the card by itself, but if not, fasten it down with a strip of gummed paper.

There are many other objects that you may find if you look carefully. There are the shells that have been inhabited by baby crabs, especially the spider crabs, with their long thin claws; and sea-urchins, and five-fingers, a kind of star-fish with five points. You may find little tubes that have been the houses of sea-worms—they are made of little bits of shell, pebble, and sand, fastened together with a cement the worms make themselves. Or you may find an odd sort of dark square thing, with what looks like an arm at each corner. It is called a mermaid's purse, but is really the egg of the skate. These, and everything else that you find, must be washed very thoroughly in fresh water.

Now, supposing you have brought your treasures safely home, you will need to arrange them. With strong gum fasten the different sorts of shells on square pieces of cardboard, writing their names below them, and the place where you found them, and date of finding.

Do the same with your star-fish, sea-urchins, etc. The seaweeds you will already have stuck on cardboard, and they will only require to have their descriptions written.

If you have more specimens of shells than you need for your collection, group them together on a larger square of cardboard; fasten some seaweed inside four of the large shells, so that it looks as if it were growing out of them, and use them for the centre of your group, arranging the others round them as prettily as you can. If you make a hole in one corner of the cardboard, and put a ribbon through it, you can hang it up, diamond-shape, against the wall of your room, where it will remind you of the happy time you had in searching for your seaside objects.

Butterflies.

Is there a prettier sight than these lovely little creatures flitting about? sometimes a cap is thrown at one, it is roughly knocked down, then picked up with its wings torn and the scales rubbed off, and the owner of the cap looks disgusted, as if it were the butterfly's fault, instead of his own, that its beauty is quite spoiled. Now, that is the way *not* to do it.

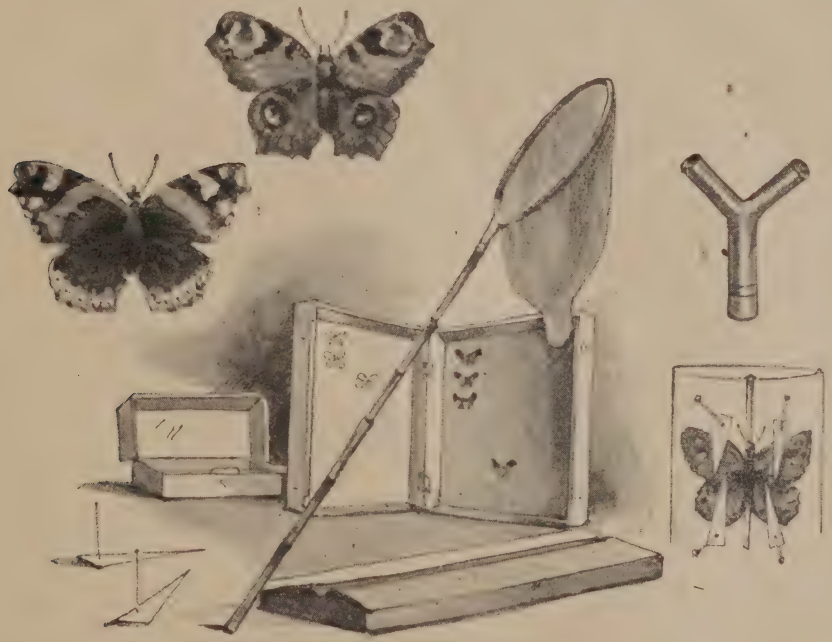
First get a flexible cane and a yard of green gauze. The gauze should be cut to the shape shown in the illustration on the next page, then damped to take out the stiffness, and sewn together with the seam outside, and a hem round the mouth of it into which the cane can be slipped. For the handle choose a light stick, and get a tinman to make you a **Y**-shaped tube (as shown in the same illustration) to fit the end of the stick, and into which the ends of the cane are to be inserted. Should they slip, wedge them in with tiny bits of wood.

With this net, a tin box lined with cork, and some long pins, you are ready to set off. Choose a sunny day, and some quiet place.

With a little care you will soon learn that the various kinds of butterflies are fond of different sorts of places. For instance, Fritillaries love the shelter of a copse, just where the sunlight makes

its way in; the Blues you will find on chalk hills or open downs; and the Marbled Whites on sheltered sides of hills. Ringlets are fond of marsh-land, and Heaths of open common. Red Admirals, Peacocks, and Tortoiseshells will often be found in gardens on some favourite flower.

Don't be in too great a hurry to throw your net when you see a butterfly that you want. Wait until it settles



and gives you a good chance. It is easy to look at the little creature when it is in the net, and if it is one you already have, or a poor specimen, let it fly away again at once.

Mistakes are easily made. What looked like a Bath White on the wing may turn out only a Cabbage when looked at more closely. Should your captive, however, prove a new sort, let it settle down into the pocket at the end of the net, and then nip it sharply between the body and the tail, so that it dies at once.

There are poisons that can be used for killing butterflies, but they are dangerous, and the manner mentioned is really the safer and better way.

Never put a pin through the insect, expecting to kill it in that manner—it is torture, and your butterfly must be treated with mercy. Take great care in handling your captive; it is so easy to spoil the beauty of its wings, and so impossible to restore one tiny "plume."

When dead, pin it down with a long pin through the middle of its body to the cork lining of your box, and be careful that your specimens do not touch each other.

When you return home, your butterflies will need "setting." The board for this can either be bought, or made

by gumming a strip of cork half an inch thick on a piece of wood, cutting a groove in the centre wide enough to take a butterfly's body, and rasping off the outer side to form a curve.

Remove your specimens from the tin box to this board, keeping the same long pins in them. Keep down the wings with "braces"—wedge-shaped pieces of cardboard. Do not take them from the board until they are quite stiff and dry, which will be in about a fortnight. If a hole is made in the setting-board, and it is hung up against the wall of your bed-room, it will not only be easy to see when the butterflies are dry, but you will know that they are safe.

As you get older and learn more about your specimens, it will be worth while to buy either a cabinet or a set of store-boxes for them; but as the collection here described is for little folks only, it would be useful to relate how a little boy and girl once kept their butterflies. They got some wooden chocolate boxes, which they neatly covered inside with white paper, and made two ledges half way up the sides, on which a tray rested. This tray had a loop of tape at each end, so that it could easily be lifted up. The butterflies were carefully pinned down, both on the bottom of the box and on the tray; they were arranged in pairs, one showing the upper and one the under side of the wings, and each box had a small piece of camphor in it.

The names of the specimens were written underneath them, and the date on which they had been caught. These boxes were kept in a dry place, and the owners were very proud of them.

Numbers and Names of Railway Engines.

Many boys and girls, too, like to keep lists of the numbers and names of engines they have seen on railways. If you have not already done so, you may like to begin. All that is necessary is an exercise-book with good stout covers that do not curl up, and a little note-book with a pencil tied to it, which must always be in your pocket when you are travelling by rail. Into this book copy the names and numbers of any engines you see, with the railways to which they belong, and the dates on which you see them. This may be done quite roughly; then when you return home you can enter them in your large book.

Suppose you have been on the Great Northern and Great Western Railways. Write "Great Northern Railway" plainly at the top of a page, rule a straight line down the middle of the page, and write on one side the number and name (if it has one) of your engine, and on the other side the date. Then turn over a leaf or two and enter "Great Western Railway" and its engine in the same way. The next time you write down the names of engines belonging to either of these railways you will only have to write them underneath those you have already entered. Never forget to add the date. In the course of years, your book will remind you of all the journeys you have taken, and will be very interesting.

Sometimes you will see again an engine of which you already have the number, and you will feel it is quite an old friend.

Home Pets

THERE are happily very few young people who are not fond of animals, and I feel sure that you, little reader, are not among them. Most probably you have already a pet of your own; but if you have not, and are thinking of choosing one, there is just a little piece of advice that I should like to give you before you make up your mind. Do not think of keeping a pet unless you are prepared to take a little trouble; no one has a right to have charge of any animal, large or small, who is not prepared to be unselfish.

On most days, no doubt, it will be a pleasure to you to feed and attend to your little dependants, but there will come a time, now and again, when you will be tempted to neglect them, when they will interfere, perhaps, with some of your pleasures, and you will feel that you have no time to give them the usual attention. This is an opportunity of proving whether you are unselfish enough to be allowed to have pets of your own. There must be no excuses for not feeding them and attending to them at the proper time. Just imagine what you would think, if when you came down in the morning, your mother said, "No, my dear, I am so very busy that there has not been time for me to get breakfast

to-day, so I am afraid you must do without." And yet, I am afraid, many little boys and girls who would feel sadly aggrieved if this were said to them, treat their pets in exactly the same way. Remember that you stand in the place of a father and mother to your little charges; that it is your duty to provide them not only with suitable food but with a clean comfortable home. You may be sure that any care and attention you bestow upon them, their love and affection will amply repay you.

Cats.

"Who wants to be told how to take care of a cat? Why, a cat can take care of itself!" is what many people think, and say. There could not be a greater mistake.

Have you never noticed the difference between a cat that gets its own living, picking up a scrap here and there, sometimes, perhaps, stealing from the larder or kitchen table, and the well-fed, petted pussy which is taken care of and attended to, almost as if it were a child of the family? How dignified and sleek is the well-kept pet, how friendly in its manners, how comfortable it looks in front of the fire or in the cosiest arm-chair! While the poor cat which has never been cared for, is frightened and shy, looks thin and miserable, and will, perhaps, try to scratch those who wish to be friendly with it, merely because it does not understand their kindness.

If you wish your pussy-cat to look handsome, and to be loving and affectionate, you must take a little trouble to make it so. Give it a good brush at least once a week with a soft brush

kept for the purpose. This will keep its fur bright and glossy, as well as clean, and it likes being brushed. Then be careful to feed your cat regularly; and do not allow it to eat scraps at any time in the day. Pussy should have its breakfast of bread-and-milk or porridge, just as you do. Then, when you have finished your dinner, cut up for it some scraps of meat or fish and green vegetables, and a little gravy, and at supper-time give it some milk. Let it have a saucer of water that it may drink at any time; for cats sometimes like to drink water just as dogs do.

One of the prettiest of the many kinds of cats is what is generally known as the Persian. It has long, silky hair and a very bushy tail, and requires more attention than the ordinary house cat. In the first place, its coat requires to be brushed more frequently; but besides this, the Persian is often very delicate,

and liable to catch cold. Care should be taken to see that it has a warm, comfortable bed, sheltered from any draughts; and if its coat should get wet it should be well rubbed with a dry cloth.

Dogs.

A great naturalist named Cuvier once said: "The dog, far more than any other animal, becomes a humble friend and companion of man, often seeming actually to know and sympathise with the joys and sorrows of its master." Everyone who has kept a dog will recognise how true this is. Of all the animals the dog has always been the firmest, most faithful friend of man.

Dogs, like children, should be well trained from their babyhood—and the first lesson they should learn is *obedience*. This must be taught by firmness and patience. If a dog has done wrong, explain the error, by talking slowly and sternly to it. Do this at the time it has committed its fault. It will then understand what you mean; but it is useless to correct the fault long after it has been committed. Whatever mistake it has made, do not lose your temper and beat the dog; if you do, it will always remember the beating, and will become timid and poor-spirited.

Feed your dog regularly. A light breakfast is best, such as a dog biscuit, soaked overnight in a little broth or water, with porridge for a change. For dinner, about five o'clock in the afternoon, let it have a good plate of meat and vegetables, with a little gravy, if possible. Always give it a good-sized pan of fresh water every morning, so that it can take a drink when thirsty.

Bones should be given about three times a week; they need not necessarily have meat upon them, for a bone at any time will amuse a dog, besides keeping its teeth in good order. Small bones, such as those of chicken or game, and particularly fish, should not be given to your dog, as they are liable to stick in its throat.

If the dog has a kennel out of doors, let it be large and roomy, with a good supply of clean straw, and place it in a sheltered corner. If you live near a stream or river, let it have a good swim as often as possible. Dogs, like boys and girls, need plenty of exercise and fresh air, and plenty of romps, to keep them happy, healthy, and—last, but not least—in good temper. At least once a week give your pet's coat a good brushing with a fairly stiff brush kept for the purpose; this will make it look glossy and bright.

Dogs are very intelligent, and with a little patience may soon be taught to fetch and carry sticks, baskets, papers, &c., and do many funny tricks.

If you intend to keep your dog in the house, you should let it sleep in the hall, or the kitchen, on a mat (not a soft cushion), but out of the draught.

Silkworms.

To begin at the beginning—the eggs. These should be procured in April; and can be bought almost anywhere. They should be a pale slate colour; the pale yellow kind are worthless. Place them on the slips of card on which you will probably receive them, on some trays. For this purpose the lids of cardboard boxes answer very well. Over the top lay thin gauze, and put the eggs in a window facing the south, so that they get plenty of sun. Then leave them until they hatch. As the little black worms appear, they should be carefully moved to other trays, not by the fingers, but by a soft camel's-hair brush. For the first fortnight they should be fed upon lettuce-leaves; and afterwards upon mulberry-leaves, if these can be obtained.

The silkworms should be kept very warm and *very* clean; fresh leaves should be given every day, and all refuse cleared away. The silkworm moults, or changes its skin, four times; and in about thirty-two days after hatching it will reach its full size. Very soon the worms begin to change to a clear flesh colour—they refuse to eat, and prepare to spin, or make their cocoon.

Now, you should make some little paper bags. Take a quarter of a sheet of notepaper, and twist it up into a cone shape like a sugar-bag. Pin a number of these bags to a tape nailed to the wall, with the pointed ends downwards; into each put one of the worms, which will then commence to spin bright yellow silk. Do not leave it for too long a time, for the worm will change first into a chrysalis and then into a moth, which will eat its way through the silk. When the cocoon looks like a glossy golden egg, and you can hear the chrysalis *rattle* inside, gently unscrew the paper, place the cocoon in a cup of warm water, remove the loose outer silk, and then, taking one end, wind the rest on to a piece of card or a wooden winder. The latter is better for the purpose, and one can be made of pasteboard very cheaply.

When the silk is all wound off, put the cocoon into a box with a little bran, and in a few days the moth will appear. It will not fly away. As the moths break through the chrysalis, take them carefully, put them into a large cardboard box, and place them on the top of a cupboard out of danger. They do not need any food. After a few days they will die; not before, however, they have laid many hundreds of eggs, which can be saved for the next season.

Goats.

A nanny-goat is rather a useful animal to keep as a pet, for it will give most sweet and wholesome milk. It is very good-tempered and gentle, and if you treat it kindly will soon follow you about like a dog. I should not advise you to keep a "Billy," for their temper

is uncertain; and they are never so affectionate as a "Nanny."

Your goat will want a nice, warm, dry house to live in. A lean-to shed or an old bicycle-house will do, but it must be clean and dry. You must have a little opening for ventilation. Give your Nanny some nice clean straw for a bed. If your father keeps a horse or pony, the goat will live quite happily in the stable, and will be very friendly with the inmates. Goats will eat almost any kind of green food, but like constant change. If you are fortunate enough to have a meadow adjoining your house, it is a good plan to turn the goat out there every day, and it will find almost enough to eat. In the evening, however, before it goes to bed, give the goat a good meal of chaff, mixed with a little bran and corn, for its supper. Bear in mind to keep "Nanny" as dry as possible, both in the stable and out of doors. Goats dislike rain, and their feet are not adapted to wet ground. If particular attention is not paid to this fact, they are liable to get a disease called "foot-rot."

Goats are not great drinkers, so do not give yours too much water; some people say that twice a week is sufficient.

They are very fond of rock-salt, which keeps them in a healthy condition. It is as well therefore to put a large lump in some dry place where your pet can easily reach it. Your goat will require a good grooming out of doors every day. And above all, remember that cleanliness in its house and food is of the utmost importance.

White Mice.

There are few boys who, at some time or other, have not kept mice as pets—sometimes in most unsuitable places—in their desks at school, in their boxes, or even in their pockets. This is good neither for mice nor boys. White mice should have a nice little house to live in, for unless they are kept scrupulously clean they smell very disagreeably. For children who have not a large garden, with sheds and outhouses for bigger animals, mice make lively, interesting pets. They soon become tame, and show great affection for those who feed them.

There are several varieties of mice, from the little common grey mouse, which does so much mischief in the store-room, to the white or piebald mouse, which is valued more highly than the commoner kinds. They can all be tamed so that they will run about on your hand without the slightest fear.

You can make a comfortable house for them out of a light wooden box about ten inches long, seven inches high,

five or six inches wide. Put a piece of fine wire netting over the front; make a little door at the back, to remove dirty bedding and stale food; place a partition down one side, from floor to ceiling, to make a sleeping-place, with a little round hole near the bottom, through which the mice can get into their day-room. A wooden ladder, or one or two rings placed in the day-room, will give the mice plenty of exercise, and afford you great amusement.

Clean hay with a little soft wool or wadding should be put in the bedroom, and should be changed very often. Make a few holes with a gimlet in the floor of the house to allow any moisture to run through. Bread-and-milk is the best food, but sometimes a little grain, wheat, or cheese should be given as a treat.

When you feed the mice, whistle or chirrup to them, and they will come to you as soon as they hear the sound. A little pan of clean water should always be put in their house.

Dormice.

The Dormouse is a funny little pet, and is very little trouble to keep. You require only a nice cage, with wire bars, and a little partition in it to separate a portion in which the dormouse can sleep. The cage should have sticks placed across it like perches in a bird-cage; on these the little things will gambol and jump about. With a little attention they become very tame.

Dormice are fed upon acorns, nuts, canary-seed, peas, beans, and various grains, and they like milk, occasionally, for a treat. As they sleep all day and awaken just at dusk, their food should be placed in the cage late in the afternoon. During the winter months they sleep continually, only awakening on bright sunny days, to get some food; then, curling themselves up once more into a ball, they go to sleep again.

Great care should be taken in cleaning out and feeding the mice, for they are very nimble, and dart out directly the door of the cage is opened. As they are so very small, there is a great difficulty in finding them again, for the little truants often hide themselves away in the folds of curtains, armchairs, and indeed, in any nooks in the furniture.

Pigeons.

There are so many varieties of pigeons that I could not describe them all to you. It is best to begin pigeon-keeping by choosing a variety that does not need a great deal of care, and that can feed and bring up its own young ones. Afterwards, when you know more about their habits, you can, if you choose, keep "fancy" pigeons.

Dove-house pigeons are, as a rule, the hardiest; next to them come the Homing Pigeons and Antwerps. A very good variety to keep are the Fantails, for they are pretty birds, are fond of home, and easily domesticated. But the choice of the pigeons you are going to keep is a matter in which you must please yourself. Be careful not to overcrowd your birds. If you have only a small cote, choose one strong healthy pair to start with. Of course, if you are able to keep pigeons in a loft or an attic, you will have room for many more. Take

care, however, to give each pair an ample nesting-place, as they like their own quarters, and will fight and break their eggs if they are not provided with plenty of room. Keep the floor of the loft well covered with pine sawdust an inch deep, and if this is not easy to get, you can use sand, but sprinkle it occasionally with turpentine.

It will be as well to confine your pigeons to their house for the first few weeks, so that they may learn to know their new home. When you let them

out, see that they can fly in and out comfortably. Do not forget how fond they are of a bath; a shallow pan filled with fresh water every morning will be greatly appreciated.

Their every-day food should be good grey peas. In the winter it will be better to add some tares. Sometimes they may have boiled potatoes, or a little lettuce or cabbage. A handful of hempseed now and then will help you to tame your pets, for it is a food of which they are very fond. Hempseed should, however, be given sparingly, as it is very heating.

Pigeons are very fond of salt and of pecking the mortar from old walls. It is well, therefore, to prepare a special cake for them from time to time. For this cake, get some crumbling mortar and pound it well; then mix with equal parts of sandy gravel and coarse bay salt; make it into a stiff cake with a strong solution of salt-and-water, and give your pets a little of it every day to peck at.

It is very pretty to watch the birds strutting about in their important way, or sitting on the roof, cooing to each other. If you whistle or call them each time you feed them, they will soon learn to know you, and after circling round and round, will come swooping down, settle on your head and shoulders, and take their food from your hand.

Squirrels.

Those of you who live in the country must often have watched the pretty little squirrels in the woods. How nimbly they spring from bough to bough, with their bright little eyes, and their pretty bushy tails almost as large as their bodies.

They are clever little animals, for in the autumn they collect a large store of nuts and acorns, which they carefully hide away in a hollow tree for use when the snow is on the ground.

If you wish to keep a squirrel, I should advise you to buy one that has been either bred in confinement or taken from the nest whilst very young, for it can then be easily tamed. In purchasing a squirrel, always look at its teeth. If

they are yellow you will know that it is old and probably untameable, for a young squirrel's teeth are perfectly white. The best time to buy is about September.

The cage in which you are going to keep your pet should be as large and roomy as possible, and a small branch of a tree should be laid across from the bottom corner to the top, on which the squirrel can hop about. Attached to the cage should be a little box, a hole allowing communication between the two. In this little box the squirrel will sleep. Do not put your pet into a revolving cage, for although it may look very funny to you to see it running around in the wheel, it is distinctly cruel to the little "brownie." The whole of the inside of the cage should be lined with tin, or the sharp teeth of the inmate will very quickly gnaw a hole through the wood.

Feed your pet on acorns, wheat, nuts, stale bread, and now and then a *little* piece of cooked meat and boiled potato. Be very gentle with it, and the squirrel will soon learn to know and love you.

Canaries.

Children frequently receive a canary as a present. Though they are delighted with the little bird, they do not always know the best way of taking care of it, and often find their pet looking very sad and unhappy.

The best home for a canary is a galvanised cage, and the first thing to remember is to keep the cage perfectly clean. Be sure and take out the sliding tray every morning, scrape it quite clean, and sprinkle it with fresh sand. Next take out the seed and water-glass, fill up the former with mixed canary-seed, and wash and refill the water-bottle.

There is nothing canaries like better than to fly about the room, and if the doors and windows are shut, and pussy is not near, it will be quite safe to let your pet take daily exercise in this way. If you place the cage on the ground with the door open, the canary will hop in and out of its own accord.

Let Dicky have a bath every morning. Buy a proper bath which can easily be attached to and detached from the cage. Remember, too, that Dicky should have his bath before the cage is cleaned, or you will have to clean it again.

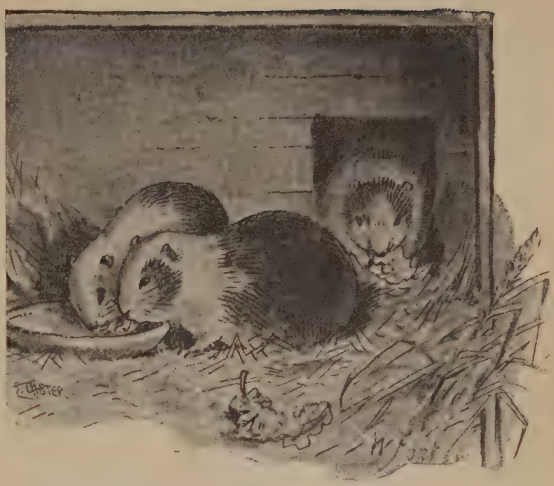
In the summer you may give your pet a little groundsel or lettuce-leaf, and in the winter a small piece of apple. Sugar should not be given to canaries; it is very bad for them.

If you are kind and gentle, talking to it quietly and taking care never to startle your little pet, it will become very tame. After a time it will even take a seed from your lips, and will

perch on your head or shoulder when you open the cage-door.

Never expose the cage to the full rays of the sun. Part of it should always be shaded, for very often the sunlight is too strong for the little creature's eyes.

You cannot go very far wrong in feeding most kinds of English songbirds in the same way as the canary. The remarks about cleaning the cage and bathing also apply to other birds.



Guinea-pigs.

Among the numerous pets for boys and girls, the guinea-pig has always been a great favourite. It is such a cheerful, amiable, little animal, and if looked after carefully, it well repays the attention given to it. I once knew a guinea-pig that liked to nestle against its little master's cheek, and would make a singing noise whenever the little boy came near, but this it would do for no one else.

The guinea-pig's hutch should be divided into a day-room and a sleeping-box, each compartment having a hole made for an entrance into a wire-run. The floor of the day-room should be made so as to slide in and out for cleaning purposes. This is the best and easiest way of keeping the hutch thoroughly clean and comfortable. Guinea-pigs suffer greatly if their house is not kept *very* clean; so be careful to scrape the floor of the hutch well every day, and put fresh hay into the sleeping-box.

If you have a lawn, let your piggies have a good scamper there on warm days; they will enjoy this immensely, and it is interesting to watch their gambols. Guinea-pigs do not like too much light, so choose a rather dark corner in which to place their hutch, and see that it is neither draughty nor damp. If their house stands in the open, it should have a lean-to roof, and be placed against a wall, or when it rains the poor little inmates will get drenched. A dry shed or outhouse is better, but wherever the hutch may be placed, it should be raised above the ground at least six inches to allow a current of air to pass underneath it. Some children think that any hutch, however rough, and any place, however cold, is good enough for guinea-pigs; but nearly all the diseases that attack them are due to bad housing.

In feeding the piggies, give them for breakfast some oats, Indian corn, or bran, mixed with warm milk-and-water. In the evening, let them have a good meal of green food, with a few carrots, turnips, or apples. Once a week give them some tea-leaves as a treat. You will find that they grow very friendly and affectionate, and when they see their food coming, it is amusing to hear their squeaks of delight!

Bantams.

These are very pretty, as well as profitable, pets. The advantages of keeping them are that they do not require a large amount of room, they do not want a great deal to eat, and their eggs are very acceptable for breakfast in the morning.

It is true that the eggs are not very large, but neither are the birds, and the trouble of looking after them is not great.

There are several kinds of these little birds, but the best variety to keep is what is known as the "Game Bantams," for they are more hardy than the other breeds.

Although the place in which you are going to keep these pets may be small, it must be not less comfortable than if it were intended for birds of a larger breed.

You should have a nice, dry fowl-house, with an easily-cleaned floor, some nest-boxes and perches. There should be a little "run," surrounded by zinc wire netting; if on grass, so much the better. Perches put up here and there in the "run" will be very much appreciated by the small inhabitants.

There is one thing I would specially impress upon you: *do not overcrowd* your pets. It is better to be satisfied with four or five Bantams, and two or three eggs every morning, than to have fourteen or fifteen birds unhealthily cooped up in a small place, and perhaps no eggs at all.

Feed the fowls upon the house scraps (which should be slightly damped) and corn. Fresh water every day is most essential; and if you are careful to keep the house and "run" clean, you ought to be successful with your Bantams.

The Hedgehog.

Children who live in towns do not often keep hedgehogs as pets; but with country children they are great favourites. Of course, with its sharp prickly coat, it is not an animal that one would think of nursing, as one would nurse a cat; but it sometimes becomes quite tame, and will even allow the children to play with it.

The hedgehog is generally found in bushes growing on the banks of streams. It is very fond of blackbeetles and cockroaches, and will soon clear a house of these unwelcome visitors. No pet is less expensive to keep, for it will usually content itself with any scraps it can find. Its best food would be little pieces of liver or fat, bread-and-butter, and milk, and it must always have plenty of water. It also occasionally eats vegetable food.

The hedgehog generally feeds at night. In its natural state it retires during the winter to a hole which it makes in the ground, and fills with grass, moss, or leaves, and there it sleeps till the warm weather comes. If therefore, you should have a hedgehog as a pet, you should allow it to go into the garden when it likes, and it will make its winter bed there.

Rabbits.

There are few more interesting pets than rabbits. Perhaps they are more suitable for boys than for girls, but girls also can take an interest in these pretty pets, in reminding their brothers to clean and feed them regularly. If rabbits are attended to properly, they become quite tame, and permit the children to play with them, though they are naturally very shy and timid.

There are several kinds of rabbits that can be kept as pets; perhaps the most popular are the Angora, with perfectly white fur and pink eyes, the Black Brunswicker, the Lop-eared variety, and the common grey rabbit.

It is a mistake to think that any sort of house is good enough for rabbits, for they should always be kept as dry and cosy as you can make them. Their houses should be placed so as to shelter them from cold draughts in the winter and the hot sun in the summer; for when living in their wild state in the woods they hide away in their burrows under ground when it is very hot or very cold.

The hutch should be built very solidly, and plenty of room should be given for the rabbits to run about. Any boy who has a taste for carpentering could make one with a little patience, and it would be good practice for him in using his tools. The hutch should be divided into two compartments, separated by a wooden partition; and the latter should have a hole in one corner for the rabbits to pass in and out from one compartment to the other. The front of each compartment should

be hung on hinges like a door, so that the hutch can be opened completely for cleaning. In the case of the compartment which is to be used as the sleeping-place, the front should be made of solid wood; in the other it should consist of a framework of wood covered with wire netting. The roof should be built with a slight slant, and should overlap the front and back of the hutch an inch or two, so that the rain may run off freely. Small holes for ventilation should be bored with a gimlet, in the sides near the top. A few holes should also be bored in the bottom of the hutch, in order that any moisture may drain away. A piece of canvas sacking should be nailed on to the front of the roof, to be let down in cold weather. The hutch should not be placed on the ground, but should be raised about a foot above, as the earth after rain remains wet for a long time, and damp is very injurious. Rabbits should occasionally be allowed to have a run in the garden.

The hutch should be cleaned regularly; in fact, it is a good thing to make a practice of raking out the refuse every morning and giving the rabbits a bed of fresh straw or hay. All feeding-pans should be cleaned when the hutch is raked out.

Rabbits should be fed regularly; twice a day is sufficient. They are fond of oats, bran, and pollard, and should be given cabbage-leaves, carrots, and parsnips in small quantities. They sometimes like a little water, but very rarely, for they generally obtain enough moisture from the green stuff given to them.

When one of the rabbits has young ones, the mother and her children should be separated from the other big rabbits, or the little ones will not thrive, and may possibly get trampled on and hurt.

The Tortoise.

The tortoise is a funny, quaint-looking little animal, and makes an interesting pet. Its shell is very thick, and though a heavy cart has been known to go over one without hurting the inmate, yet it is so sensitive that the pattering of a shower of rain upon it will so annoy the tortoise as to drive it for shelter beneath a tree or bush.

The place in which your tortoise will be happy is the garden, where it can eat lettuce and dandelion leaves. It does not require a great amount of food, but if you will provide it with a deep pan of water placed in the sun, and also a little bread-and-milk, it will be grateful, and all the summer it will crawl about the garden in a happy lazy fashion. When the cold weather approaches, the tortoise will dig a hole for itself in a flower-bed, and there will comfortably sleep until the sun is warm enough to wake it, when it will then get up and enjoy another summer.

If you have a strawberry-bed, it will be wise to keep your pet away from it, for even boys and girls are not more fond of strawberries than is the tortoise.

Fresh-water Aquarium.

In starting a fresh-water aquarium the first thing will be to get the fishes' home. For this a flat shallow tank is best, with one side of slate, and the other three sides of glass. Choose a small size, as it is better to have two small tanks for different kinds of fish than to put them all into one large one, for they are rather apt to quarrel and fight.

A very good size is twelve inches long, eight inches broad, and six or eight inches high, and in this four or five inches of water will be enough. You can, of course, have a larger one in proportion, but I want you to remember that depth of water is not necessary, for the principal thing is to have a good deal of surface exposed to the air.

If you wish to keep a small turtle or a frog, the rockery should be made so that part of it should be above the surface of the water. You can place fresh-water shells on the floor, if you like, taking care to wash them first, but never use coral or sea-shells in a fresh-water aquarium. Now add the water very gently. It should be obtained from a stream if possible; if not, try to get rain-water that has settled.

The next thing wanted is plants, and if you go to the nearest stream or clear pond, you will find growing there just the right sort for your tank. They not only make it pretty, but are needful to keep your fish in health, for plants take in just the air that is BAD for fish, and give off another sort of air, called oxygen, which is GOOD for them. Duckweed, chickweed, and the water-crowfoot are all good varieties for the aquarium.

Be careful to get the roots of your plants, wash them, with a little cotton tie each of them to a pebble, and settle them in the gravel and rockery, letting the duckweed float freely. Place the tank in a place where it may get light, but not sun, and leave it for a week or

so that the plants may grow. If you find that any of them do not thrive, throw them away, and try some more. In time a portion of these plants will decay and cause a green scum to come on the water, which can easily be cleaned off by means of a sponge.

The water does not need to be changed very often; in fact, it is better to not change it all, but simply to add some rain-water or water from a neighbouring spring when you find it absolutely necessary.

Now for the inhabitants of your aquarium. Almost any of the smaller fish will do that you may find in streams or ponds, or you may like to buy gold and silver fish. Take care to have only one sort of fish, however, in your tank, and not too many of those. Minnows soon make themselves at home, and become quite friendly with you. Sticklebacks are interesting because they make nests for themselves. Be sure to have a newt or two; they are perfectly harmless, and will climb about the rockery and be very amusing. Have some caddis-worms, and water-spiders, and small beetles; but when you put in any creature of whose habits you are not sure, just watch it for a few days, lest it should be fond of fighting, or worse still, eating the rest of the population.

Feed your fish with bread-crumbs, and prepared food sold for the purpose, and once a week let them have a few insects for a treat. Fish, like other creatures, do not all like the same kind of food. Some of them prefer animal food, such as insects and little pieces of meat, while others live entirely on plants and vegetables.

You will find that your pets are very timid at first; but if you feed them regularly they will soon become quite tame and friendly, and will come to the surface of the water to take bread-crumbs and other food out of your hand.

Parrots.

There are so many varieties of these birds, that to explain about them fully would require more space than the limits of this article will afford; but the few general directions I propose to give will be quite sufficient for the guidance of anyone who desires to keep "Polly" as a pet.

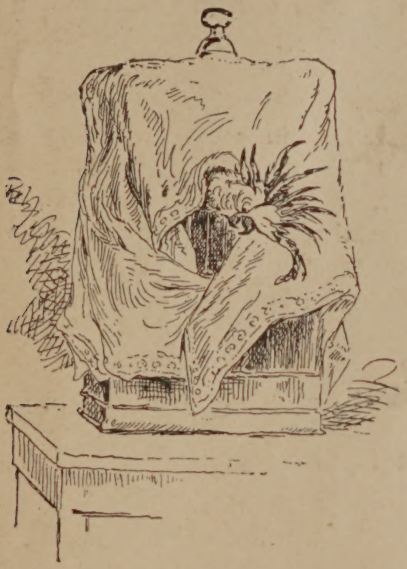
Most parrots are natives of tropical climates, and consequently require warmth; an abundance of seed of a warmth-giving character, such as hemp and rape, should therefore be given them.

These seeds may form the staple food, varied occasionally with bread-and-milk, prepared in the following manner:—Cut the bread into small squares, then thoroughly soak it in boiling water, and afterwards squeeze as dry as possible; then allow it to soak in fresh boiled milk until it has absorbed as much as it can hold; drain it, and it is then ready for Polly.

Indian corn, nuts, fruit, plum kernels, biscuits, and mashed potatoes can be added to the diet, as convenient, also lettuce and watercress. Do not give your parrot salt or sugar of any kind, as these are injurious to it.

Water for drinking and bathing purposes should always be within reach; but I am sorry to say some parrots are

not nearly so clean in their habits as they should be, and to such a one as this the bathing water will only be regarded as something to be upset at the very first opportunity, which will most



likely be as soon as the person who has placed it in the cage, has turned his or her back.

If your Polly is one of those that does not like bathing, you should sprinkle it occasionally with lukewarm water and then put it into the sunshine, or near enough to the fire for it to feel the direct heat; you will find it then commence to plume itself and clean its feathers, and will soon be quite spruce and smart. A word or two of caution will not now be out of place. Parrots are very subject to disease in their feet, consequently great care must be taken that they are kept thoroughly clean. For this reason the cage should have a wire grating at the bottom, with a drawer below kept well covered with sand, which should be cleaned at least once a day; if Polly shows the slightest sign of having bad feet, cover the perches with flannel. Many of these pets suffer from asthma; it is very easy to find out whether they are so afflicted, as they make a noise when breathing, and generally cough repeatedly, and mope. If you find your Polly in this state, mix a few grains of cayenne with its food, or cut up a Chili pod very small, and add it to its seed or bread-and-milk; and be very careful to keep your pet as warm as possible. A Chili pod should also be added to the food once or twice a week during the moulting season. Some writers state that parrots should have their cages covered over at night. I am not of this opinion, but believe it to be very injurious, and consequently should not recommend it being done.

Some parrots soon become mimics, and cause great amusement by picking up and repeating small sentences, or screeching scraps of songs which they have heard. If you want your pet to become a mimic you must often mention in its hearing the words you want it to learn, taking care to speak very slowly and distinctly, and you will probably soon find that Polly, in a very knowing manner, will put its head on one side, and repeat cleverly what it has been taught.

Parrots are very sensible to kindness, and if properly attended to, will amply repay the love and care shown to them; they will allow those to whom they are attached to stroke and fondle them, and they will rub the side of their heads against the hand much in the same manner as a playful kitten; they are also very jealous, and if they think

sufficient attention is not being paid to them, they will make a great noise, by rattling the wires of the cage.

Parrakeets.

These delightful pets should be treated much in the same manner as Parrots, as explained in the preceding article; their food should consist of hemp, canary, and millet seeds. The most charming species is, perhaps, the Warbling Grass Parrakeet of Australia, whose plumage is singularly beautiful; the wings, back and upper tail feathers are a lovely green much spotted with black, whilst some of the feathers are wholly a rich blue-black; the breast and under tail feathers are yellow, but the prevailing colour is undoubtedly green. There is very little noticeable difference between a cock and a hen bird, although it is very easy to know which is which, the cock having bluish nostrils, whilst those of the hen are brown.

Parrakeets are very loving birds; two in captivity together will be continually caressing each other, keeping up at the same time a continual warbling and chirping; they should never be kept alone, for, like love-birds, they are extremely unhappy without a mate.

If kept in a cage which is not too small for them these birds are very quiet, unlike most parrakeets, which frequently indulge in a harsh cry, which is by some people considered very disagreeable.

The cage should have a wire bottom, the same as described for the parrots; and a ring swinging from the top is an advantage. If some coarse gravel is put in with your pets' sand, they will enjoy picking up the small stones and carrying them about.

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